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By Jeanie Kasindorf

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NEW YORK

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SURVIVING THE CITY IN STYLE

BY MARILYN BETHANY

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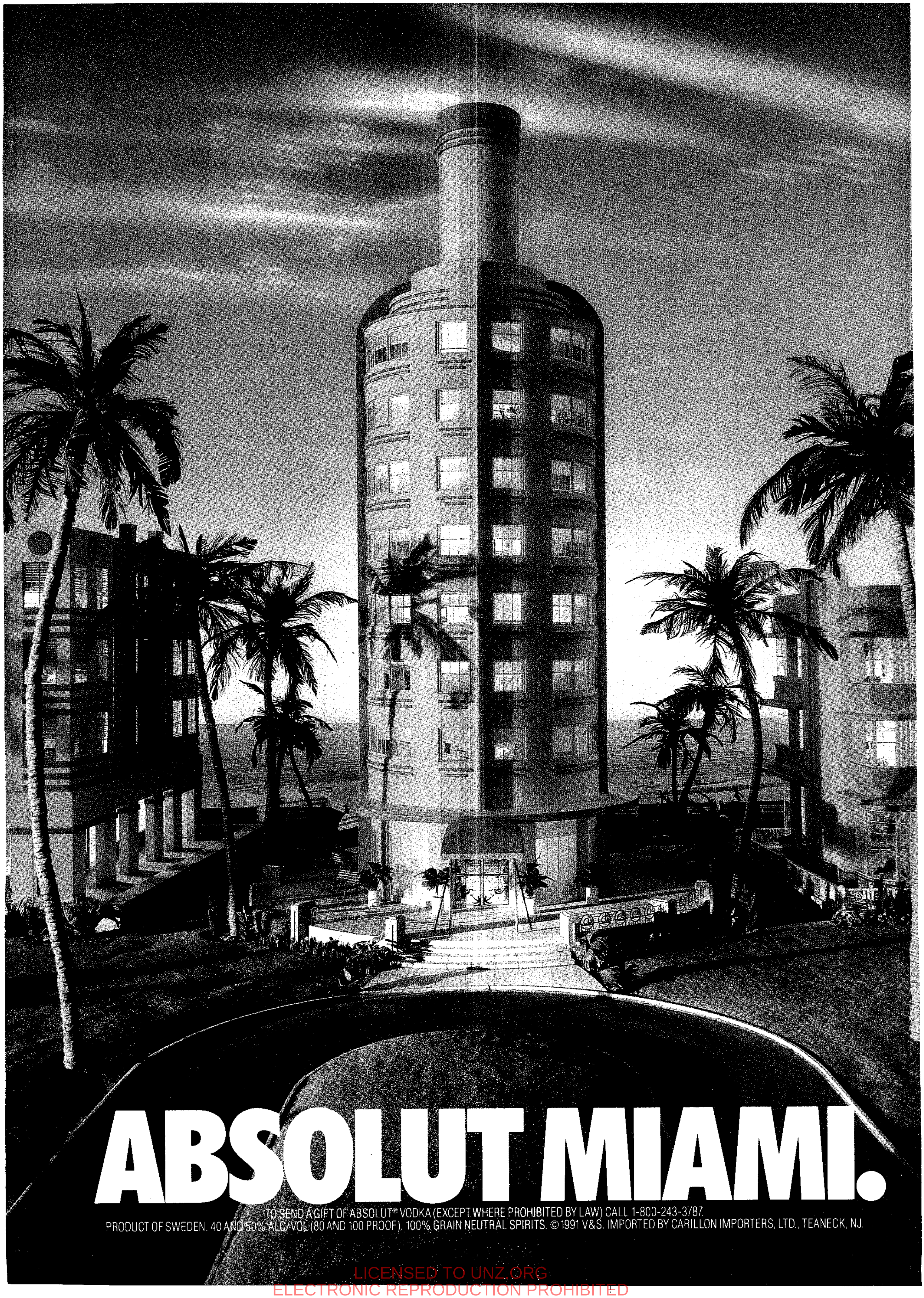
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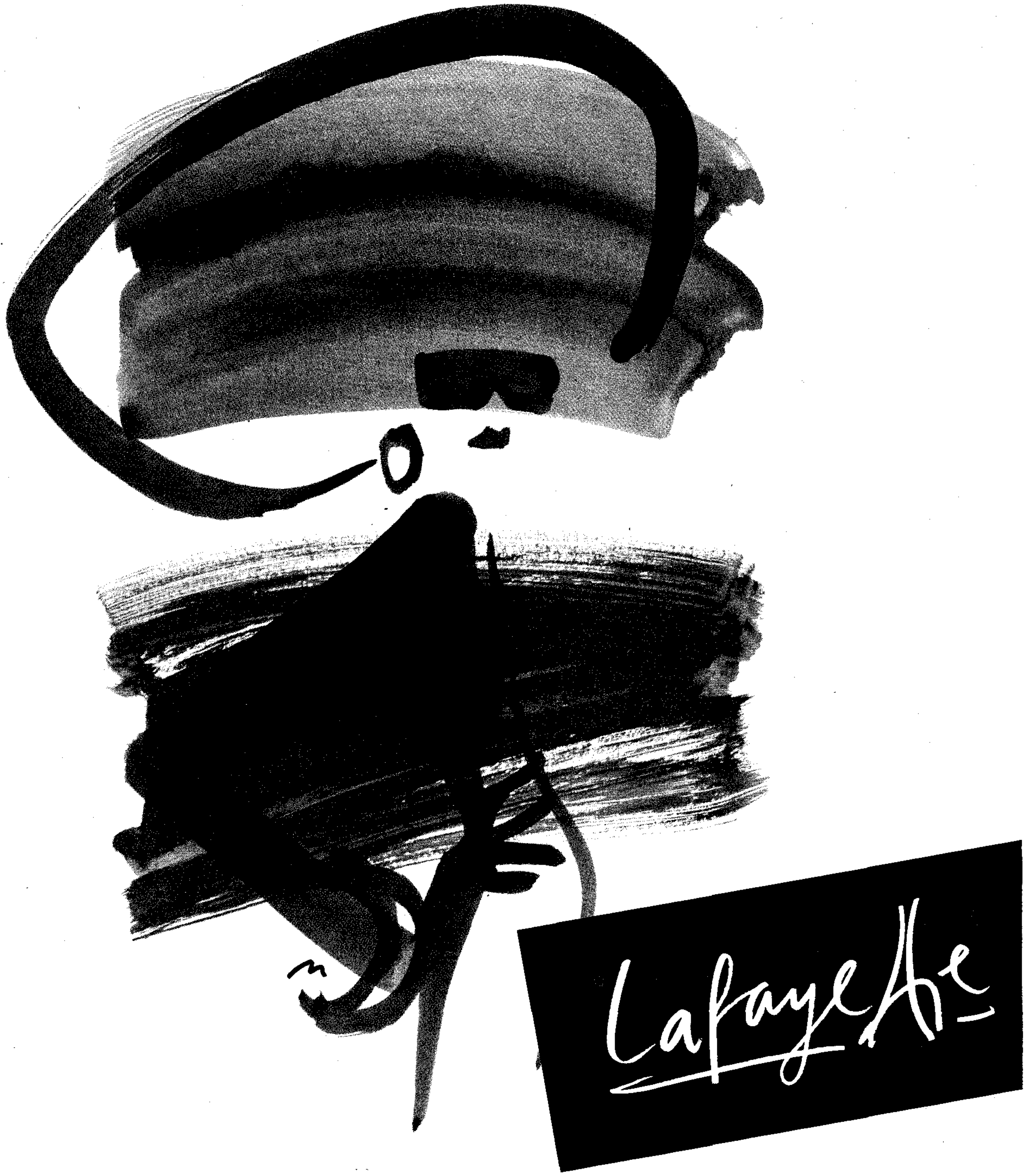

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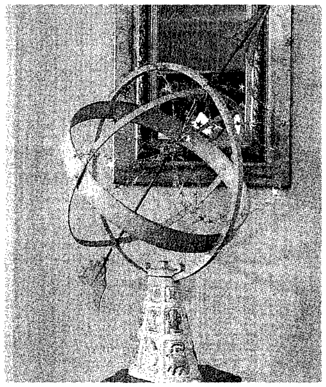
BY JEANIE KASINDORF

The world of Disney is becoming less wonderful. In the past year, it's released several lops—a sad string of picures you've already forgoten. (The parks are hurting, oo.) This from the studio hat built *Pretty Woman*, the No. 1 lot in '88 and '90. Earnings have slipped for he first time in years. And hypermanagers Michael Eisner (right) and Jeffrey Katzenberg are scrambling. With their high-concept, obsessive-compulsive touch, they marched Disney out of the cellar. Now they're marching in place.

45 Interiors: Surviving the City in Style

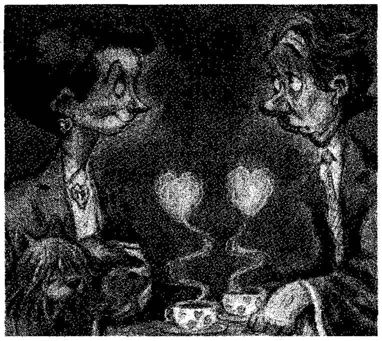
BY MARILYN BETHANY



The suspects: an Upper East Side dowager. A man-about-town. A West Side family. A long-separated woman. A struggling artist. Such are the archetypes of New York design, pillars of style in this most stylish of cities. But charm can have its rigors, and the city can take its toll. What we honor here is *survival:* getting by with élan. The dowager thinks palazzo. The family thinks sprawl. The artist divides and conquers. The bachelor turns robber baron; the bachelorette spurns the kitchen. Holding down the fort.

72 Looking for Like

BY DAN GREENBURG



You: skinny, pretty, smart, *much* younger, slow biological clock, never hospitalized for severe emotional problems. Him: reasonably okay (photo *not* enclosed), with ineffable charm and a six-year-old son. Middle-aged and separated, Dan Greenburg entered the singles zoo. Fearing small talk and the personals, he took the ancient cure—and dialed a matchmaker.

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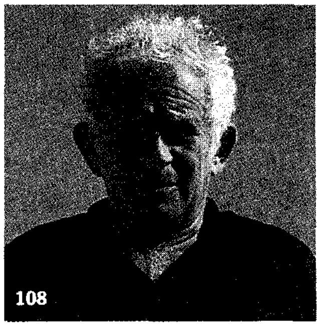

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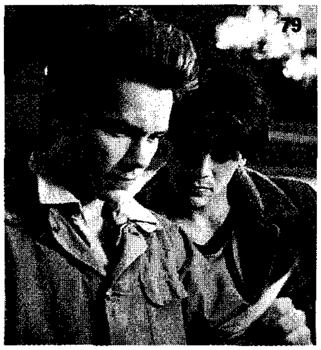

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Flowers by Twigs. Insets: Michael Eisner (right) by David Kennerly/Gamma-Liaison; Jeffrey Katzenberg by Scott Downie/Celebrity Photo.

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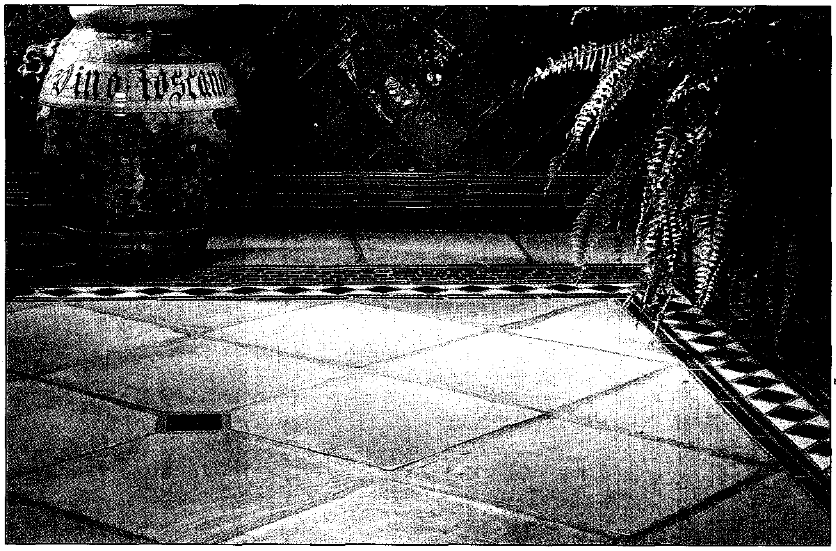

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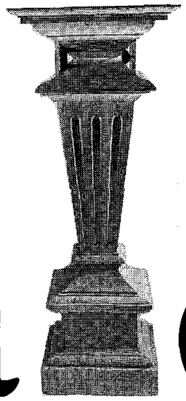

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LETTERS

The Secret Sharers

MELINDA BLAU'S ARTICLE "RECOVERY FEver" really spoke to me [September 9]. have been in Alcoholics Anonymous fo 22 years, and the sudden influx of outsiders in the past ten years has been confusing and disturbing. Today's AA is often sorry parody of the program that we veterans have known. Now I have a youn relative in the program, and he belongs t AA as people belong to Rotary. He and hi peers *flaunt* the shibboleths of their membership. Worse, he is an example of one o those who "hide in the program." Apparently, one important lesson he has no learned is that AA teaches us to live comfortably *in* the world, not to hide from it.

Name withhel
Swarthmore, Penn.

I, TOO, FIND MYSELF ROLLING MY EYES DURing AA meetings as the persistent sharers, overeaters, and other nouvelle wackos and self-involved types talk on and on (On and On Anon?). However, Melinda Blau's glimpse into our fellowship has a sneering tone that leaves me wanting to defend the very people I frequently find irritating. The anti-God bias was evident throughout "Recovery Fever," and some statements should not go unchallenged. No one in AA is required to "swallow" religion. AA is a spiritual rather than a religious program, which is indeed an important distinction. Alcoholism is self-will run riot, and the Twelve Steps are a guide toward acceptance of the notion that the solution lies outside the alcoholic. The Higher Power concept provides a focus outside of self. Many find their Higher Power in the group or in good orderly direction, in truth, in nature, etc. My concern is that the tone of Blau's article will provide just enough rationalization to keep someone from seeking help at AA.

Name withheld
Brooklyn

RECENTLY I QUALIFIED AT A "CLOSED" AA meeting, only to discover after sharing that evening that there was only one other alcoholic in the room! As Melinda Blau pointed out in her article, there is a multitude of Twelve Step meetings devoted to problems and addictions other than alcoholism. I have no objection to people with other problems or addictions *concurrent* with alcoholism attending AA meetings. I do, however, object to people who qualify at an AA meeting whose experience was

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really all about drugs or smoking. And I become furious when I hear people who never drank at all speak. The only qualification for membership in AA is a desire to *stop* drinking, not a desire to never start! I believe the rehabs are encouraging this crossover. They will tell an addict that he or she is also an alcoholic when what they mean is that the addict shares the personality characteristics of an alcoholic. They advise addicts to go to AA meetings because they know AA's track record. Narcotics Anonymous and Nicotine Anonymous "rooms" don't have as much experience, and these programs are never going to get it because all their membership is attending AA. Not too long ago, another alcoholic turned to me after a meeting where it seemed that everyone who attended was there for a non-alcohol-related reason. "Let's start a new Twelve Step program," she said. "We can call it Alcoholics Anonymous!"

Name withheld
Manhattan

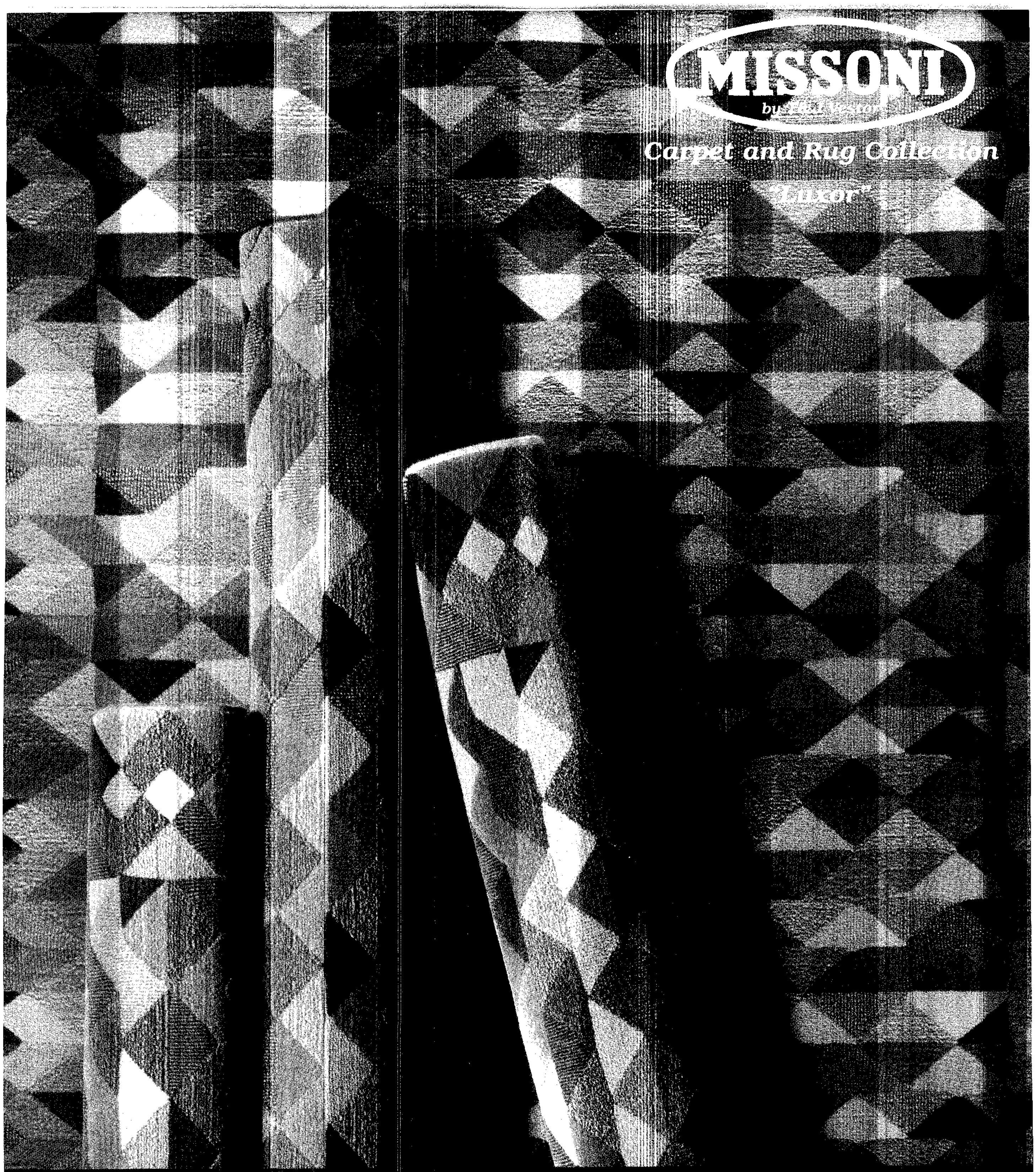
SOON I WILL BE CELEBRATING MY FOURTH anniversary in Overeaters Anonymous. I beg to differ with psychologist Stan J. Katz, whom Melinda Blau quotes as having said, "You can't apply a program based on abstinence to food disorders or relationship issues, because you can't completely abstain from eating or being in relationships." It's true I have to eat to survive, and the recovering alcoholic abstains completely. But OA has taught me how to live without turning to food for comfort, solace, love, friendship, or solutions to my problems. Katz says he fears that "the people who need genuine intervention are not getting it—they're going to Twelve Step meetings instead." I have met some of the sanest people at these meetings, and after hearing their stories, I can hardly imagine them the way they describe themselves before they came. These people are the miracles in which I believe, and they provide the hope and encouragement that keep me coming to meetings.

Name withheld
Scarsdale, N.Y.

AS A BABY-BOOMER AND A GRATEFUL MEMber of Gamblers Anonymous, I was disturbed by "Recovery Fever." Younger members of Twelve Step programs are just as likely to be in pain as older members. Blau also neglected the fact that these programs are virtually free, relying on small voluntary contributions solicited at every meeting. Not everyone can afford to see a therapist.

Name withheld
Manhattan

AS A MEMBER OF THIS SO-CALLED EGOCENtric generation, I would like to remind the "old-timers" quoted by Melinda Blau that the first lesson learned in AA is "What



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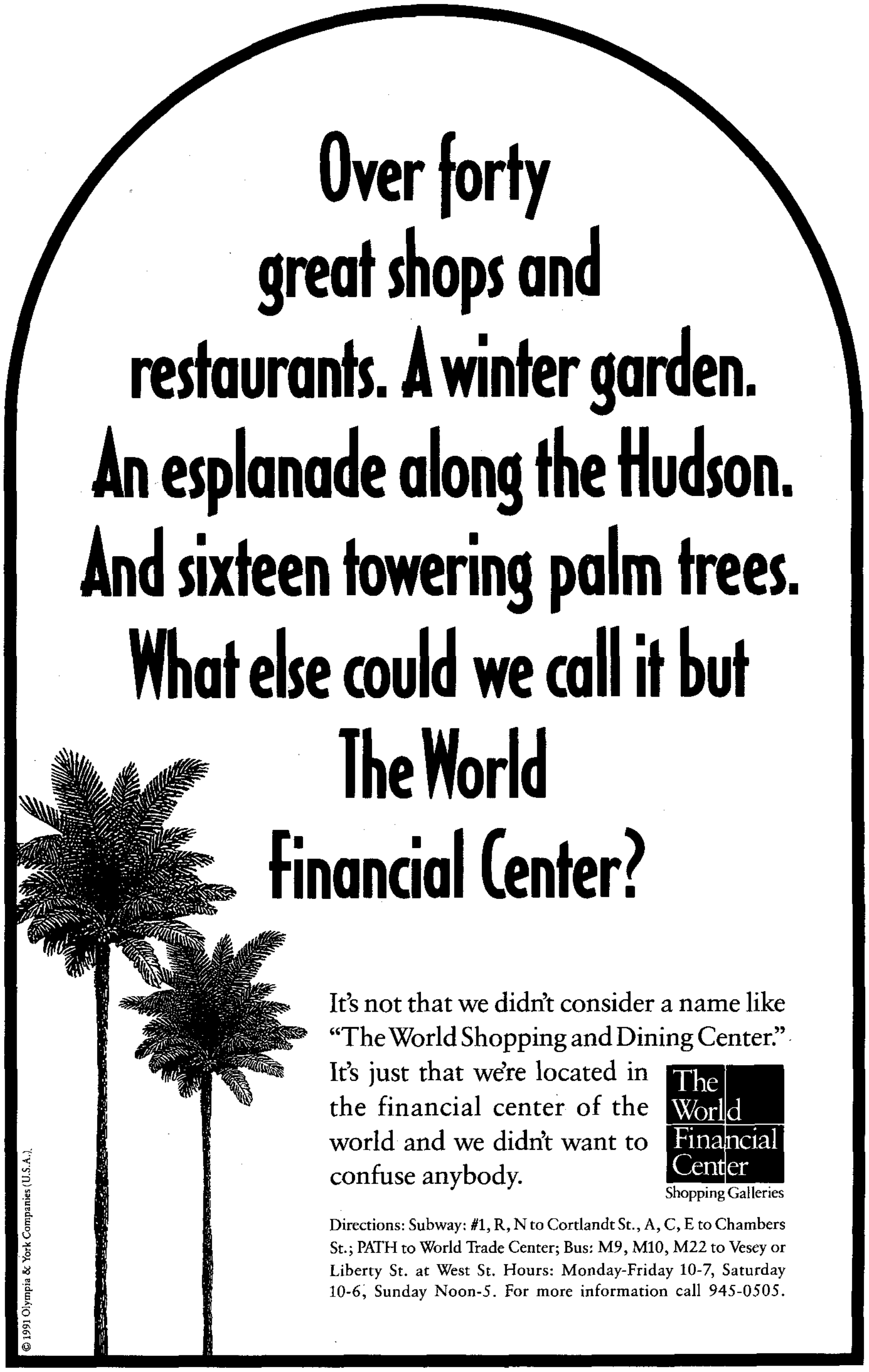
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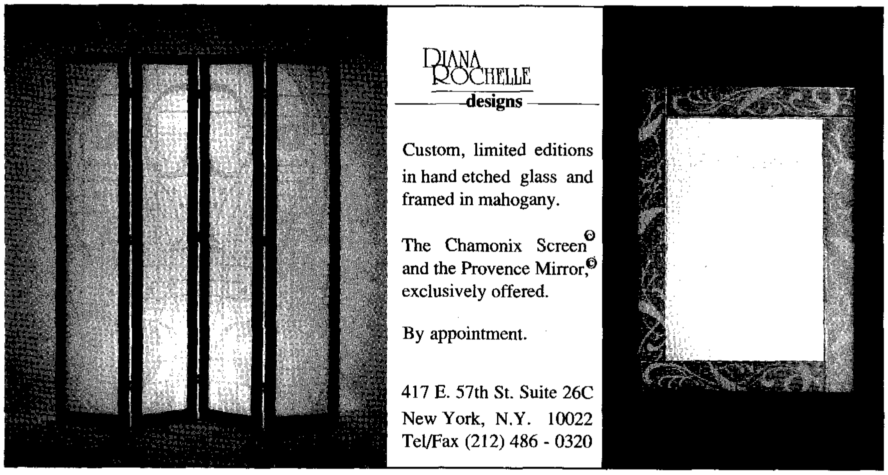
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you hear here stays here." Reading these negative comments is more likely to discourage a new member than anything he or she will ever hear in a meeting.

Name withheld
New Rochelle, N.Y.

Classy Lady

IN REFERENCE TO THE ITEM ENTITLED "IS Gelsey Kirkland Dancing Downward?" ["Intelligencer," September 16], the answer is no. She taught two classes at our summer school, and the atmosphere was the same as at any "first night." The students were enthralled by her classes—unorthodox (as could be expected) but reflective of a rather unique approach to the teaching of ballet. After the classes, out came the cameras, and ballet shoes to be autographed. One eighteen-year-old, quivering with excitement, said, "I have been dreaming of this day" as she reverently kissed the shoe where Kirkland had signed her name. So what if Kirkland attracts pupils to her unrestricted classes by means of fliers. Why do ballet insiders feel the need to whisper this around, instead of saluting a brave person and a gifted dancer who is now sharing her knowledge?

Mignon Furman
Administrator
Royal Academy of Dancing U.S.A.
Manhattan

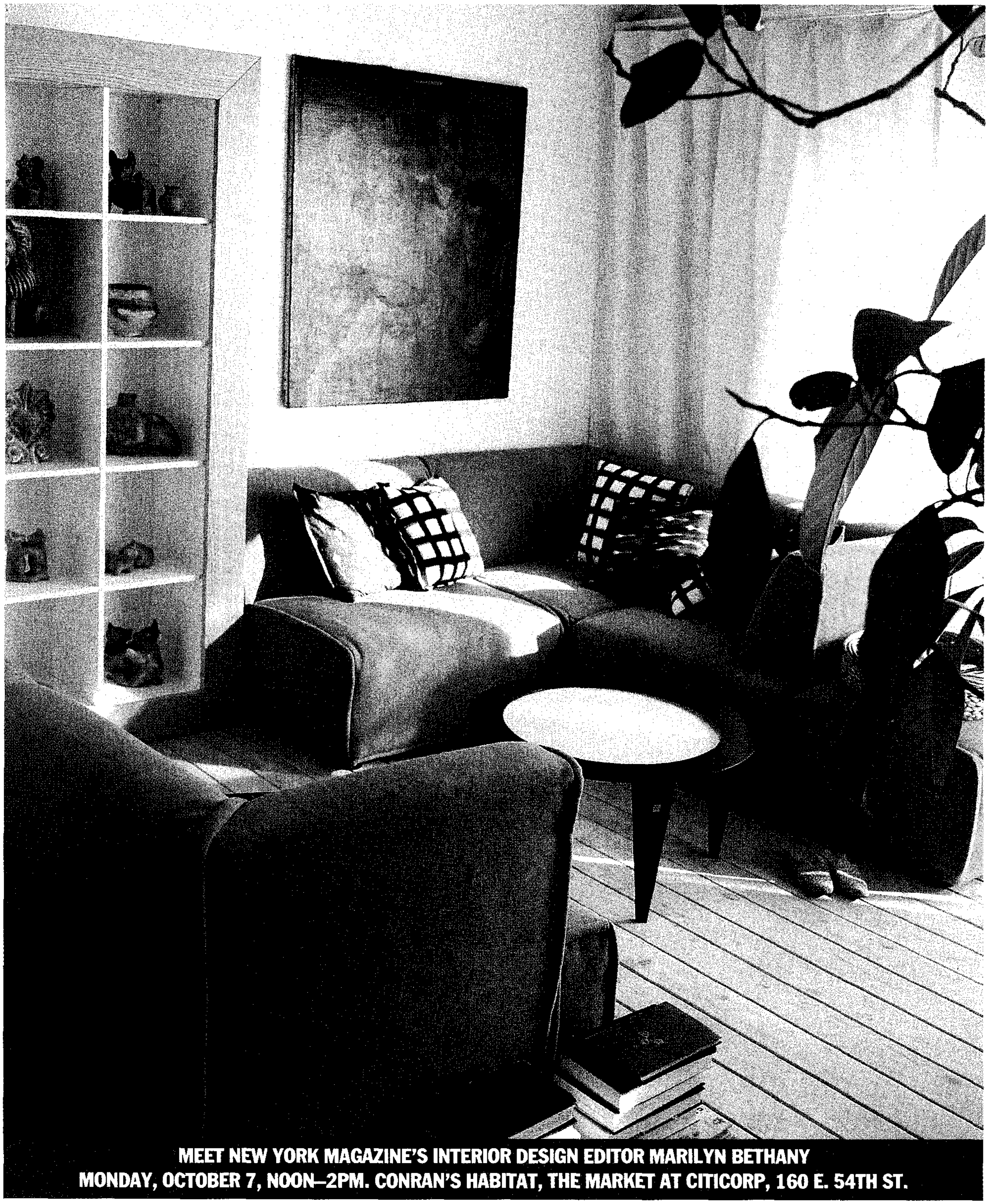
Dances With Wolves

MICHAEL STONE'S INSIGHTFUL ARTICLE "Dance of Death" [August 19] is one of the most sensitive and truly frightening stories I've read about life in New York City. How many horror tales like this will city residents and visitors have to read before life in this precarious place becomes more secure?

Joe Bongiorno
Brooklyn

I GREW UP IN THE BRONX WHEN IT WAS A source of pride to be able to say you were raised there. I attended City College when that part of Harlem was relatively safe to walk around in during the daytime, and I spent my late teens and early twenties traveling unescorted on the subway till one or two in the morning. It was with extreme anguish for this city that I read "Dance of Death." Anguish that a vital person like Alexis Welsh was not free to pursue her dreams—indeed, even to live her life. Anguish that a man like Kevin McKiever could cry out so many times for help, only to have these cries fall upon the deaf ears of an overburdened system whose priorities are in the wrong places. Isn't this story proof enough that getting adequate health care cannot be contingent upon the financial resources of the patients?

Janet Philips
East Northport, N.Y.



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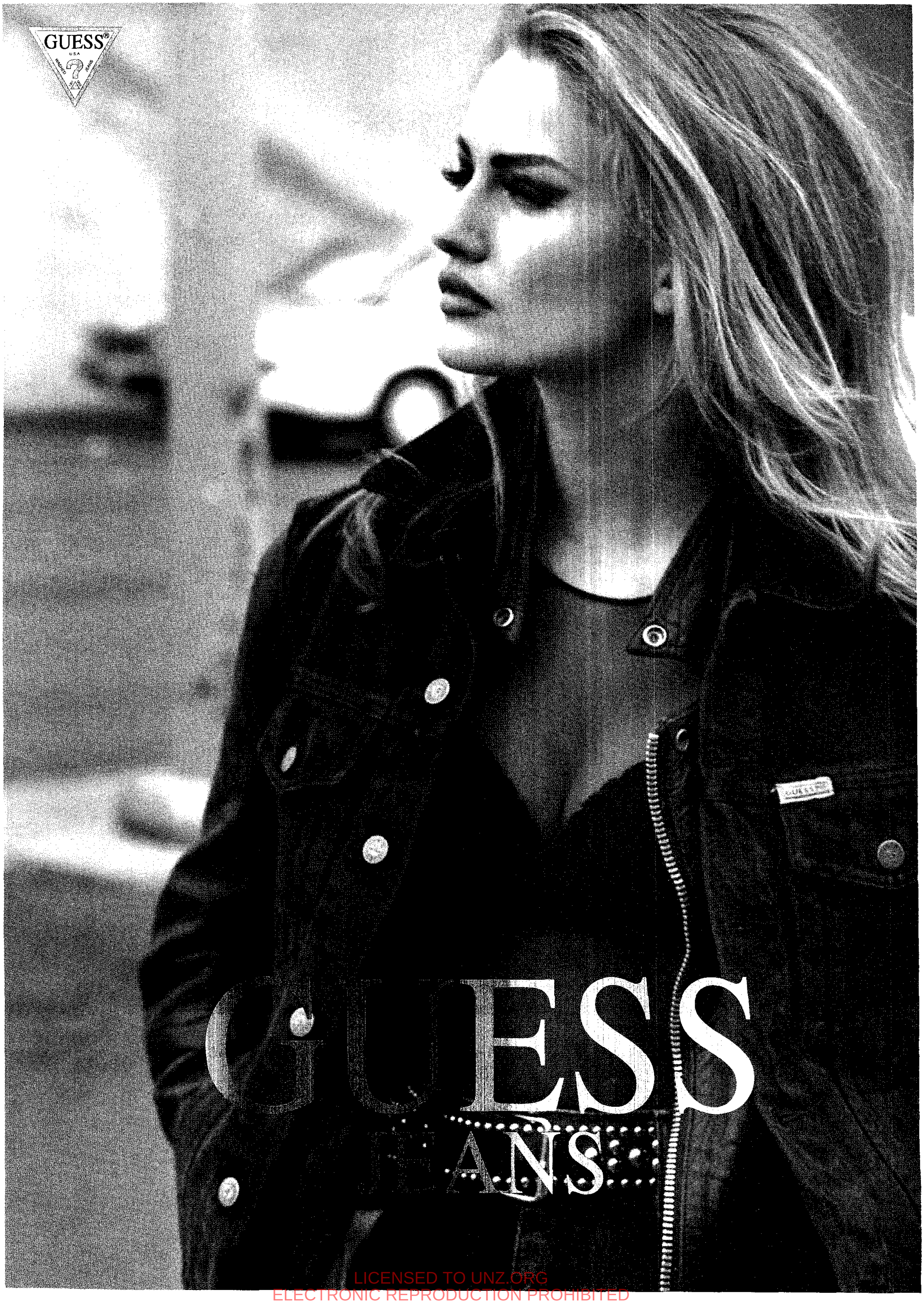
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BY JEANNETTE WALLS

COAXING SONY'S SET...RUBBERNECKING AT THE RICH...FLICKS IN A FIX...RAY'S SAY

A RAH-RAH KOCH REVS UP SONY

Don't be surprised if executives at Sony Pictures Entertainment start asking, "How'm I doin'?"

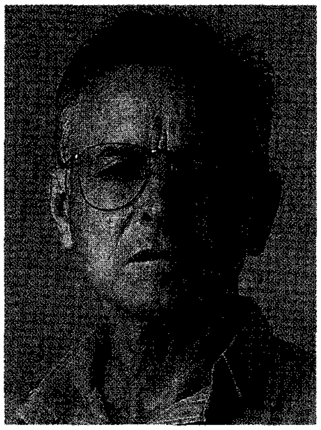
About a dozen top officials at the company were recently invited to a business meeting at producer Peter Guber's house in Aspen, Colorado. The speaker was none other than Ed Koch. "He talked about running this amazing company called New York," says Sid Ganis, an executive vice-president of Sony. "He was great. He talked with clarity and whimsy. And he loves movies."

ED KOCH

JESSE JACKSON JOINS WITH JAMES EARL RAY

James Earl Ray, who confessed to killing Martin Luther King Jr. in 1968, has found an unlikely ally in his attempt to have his case reopened: the Reverend Jesse Jackson. The civil-rights leader, who once claimed that King died in his arms, is writing the foreword to Ray's second book, *Who Killed Martin Luther King?: The True Story by the Alleged Assassin.* Jackson did not return calls.

"Jesse Jackson now believes there was a major conspiracy," says Alan Fultan, the vice-president of National Press Books, which is bringing out Ray's account in November. "The purpose of the book is to allow James Earl Ray to have a trial. People don't realize that he never had one." Fultan, who has enlisted the help of television producer Bill Boggs to prepare the 63-year-old convict for interviews, says that royalties from the book will go toward Ray's legal fees. Ray pleaded guilty and was given a 99-year sentence but later recanted his confession. "The FBI has locked up all documents related to the case for 50 years," says Fultan. "[Ray] wants to have everything out in the open."



JAMES EARL RAY

TOURISTS TO HOBNOB WITH *HAUTE* HOSTS?

David Dinkins has created a Tourism Council, and the man appointed to head it up has some novel ideas about attracting visitors.

Bill Fischer—who is sometimes called "the travel agent to the stars" and says his clients include Sylvester Stallone, Diane Sawyer, and Alan King—is heading up the agency. His Fischer Travel is so exclusive that its phone number isn't listed, and he plans to apply some of that elitist appeal to his Tourism Council.

"We want top-level visitors to be able to actually meet with high-level New Yorkers in their homes," says Fischer. "They could meet with people who live on Park Avenue and Fifth Avenue . . . rather than just picking up the paper and reading about people getting mugged," he says. Fischer adds that volunteer hosts—such as the Tisch family—have been receptive to the idea.

Would the average tourist from Oshkosh be allowed into the private homes of New York's social elite? "Well, we don't want just the layman coming in," says Fischer. "We're looking for people who can benefit New York."

CHER'S ISIS CONFRONTS HOLLYWOOD CRISIS

Cher and her production company have left TriStar, but some Hollywood insiders were shocked to learn that she's moved to financially strapped Orion. TriStar had housed Cher's Isis and covered most of the actress's overhead costs for a year. When that agreement expired recently, her agent, Ron Meyer of Creative Artists Agency, came to her with an offer from Orion, a studio in such bad shape that it has no movies in production. "Orion produced *Mermaids* and is promising to come up with properties for Cher," says one insider. "But the fact that Meyer couldn't find a company in better shape than Orion for someone of Cher's stature just shows how money has dried up in Hollywood." Says Isis president Lois Bonfiglio, "I couldn't think of a better working environment. We're pulling for Orion because it has always supported its talent and produced in an extraordinary way."

CHER

BREAST PUMPS COST FDIC ARM AND LEG

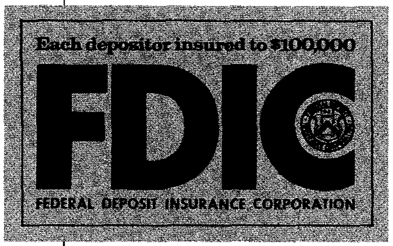
The federal agencies charged with monitoring the financial health of the nation's banks may need a little supervision of their own. The Federal Deposit Insurance Corporation (FDIC) and the Resolution Trust Corporation (RTC) have been racking up some bizarre and extravagant expenses lately, according to Illinois congressman Frank Annunzio, who heads up a House banking subcommittee. Annunzio's findings are being published this week in *Congressional Quarterly.*

Among the agencies' expenses are $1,800 for two breast pumps, $3,098 for 36 coffee mugs and twelve T-shirts

ASSOCIATE EDITOR: DEGEN PENER

Photographs: top, Benno Friedman/Outline; center, Dan Loftin; bottom, Judie Burstein/Photoreporters.

FISCAL FOLDEROL...MAG MALICE AFORETHOUGHT?...DANCE FEVER...KIDDING WITH KATIE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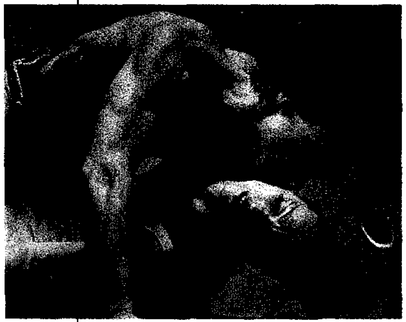

THE MARTHA GRAHAM POSTER

(that's $64.50 per item), and $177,500 for pieces of art to be displayed in a center named for retiring FDIC head L. William Seidman.

Additional funds have been requested for shoring up the nation's troubled savings-and-loans, but Annunzio wants to link extra funds to an audit of the RTC.

A spokesman for the FDIC says all the expenses were "reasonable" and that a response to Annunzio's study is being prepared: "I can't say when it will be ready. It will take a great deal of calculating."

TODAY STAFF 'TEASES' KATIE COURIC'S KIN

Katie Couric may be popular with her *Today* colleagues, but they thought it would be fun to make her parents think otherwise. When the Courics visited the set recently, some staffers in the control room pretended not to know the pair was nearby. "A couple of people started complaining about Katie," says a source. "They were saying things like 'I can't believe she messed that up again.' " A spokeswoman for the show denies that the staff conspired to fool Couric's mother and father. "There was no concerted effort to play a joke on Katie," she says. "They were no more than passing comments." The joke, apparently, fell flat. Says Couric's father, "I didn't hear anything."

HAS TIME BEEN PLOTTING LAYOFFS?

Did Time Inc. Magazines executives begin laying the groundwork earlier this year for its upcoming round of layoffs? That's what the union is claiming.

"The language in the contract states that [Time] would have to go by strict seniority unless it could prove significant differences in skills, ability, and performance," says Newspaper Guild representative Key Martin. "People were being set up on the issue of performance reviews. It's hard to say [how many]. Not everyone given the phony bad reviews has come to the Guild." The union has filed several grievances in response.

"Managing editors have always reviewed the performance of the writers. Nothing has changed," says a spokesman for Time Inc. Magazines, which will lay off at least 105 employees this week from *Time, People,* and *Money,* among other magazines. "The reviews are done objectively and fairly."

CBS NEWSIE MAKES HER OWN HEADLINES

Emmy-winning Giselle Fernandez is a rising star at CBS, and last month the Miami TV newswoman was named to join Charles Osgood as a co-anchor on *CBS Morning News.* But not everyone in Chicago—where Fernandez worked for eighteen months—is wishing her well. They're still buzzing about the furor Fernandez created in 1988 when she went boating with a drug lord who was being hunted by federal agents. Chicago *Sun-Times* columnist Robert Feder blasted her for "host[ing] a beer-and-pizza party" for the man before accompanying him to surrender to authorities. Feder also attacked her "theatrical anchor style and reckless reporting methods."

Fernandez couldn't be reached for comment, but one of her former colleagues says, "She's a good, aggressive reporter. In Chicago, all you have to do to be controversial is be from somewhere else."

A 'PURE' PARIS REJECTS MARTHA'S EMBRACE

The French have at times accused Americans of being prudish, but the Martha Graham Dance Company has discovered that Parisians are just as easily scandalized.

The Opéra de Paris recently deemed a photo of two Graham dancers too controversial to be used to promote the company's performance there at the end of October. The image shows a woman being embraced by a bare-chested male dancer.

In a letter to the company, the opera's spokeswoman wrote, "We . . . think that the audience would be shocked by this wonderful image."

Says Martha Graham Dance Company co–artistic director Ron Protas, "We've taken it as an amusing thing. It delights us that almost 45 years after Martha's performances were considered shocking in Europe, Martha is still too sexy for export."

COFFEY RIDING L.A. FREEWAY OF LOVE

Has Tennessee-bred Shelby Coffey finally settled for life in the California fast lane? The former deputy managing editor of the Washington *Post* has gotten the attention of staffers at the Los Angeles *Times* (where he became editor two years ago) by driving around in a white Corvette.

"It's a real cruising car," says one staffer. "He's made the ultimate California statement." But, says Coffey, *he* didn't make it. "It's a twenty-second-anniversary present from my wife," he says. "It was a total surprise and a total pleasure. I've taken a couple of the editors I work with for rides, and they've been only moderately white-knuckled."

Photographs: center, Tom Wolff/Outline; bottom, ©Max Waldman.

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The City Politic/Joe Klein

CUOMO'S HOLOGRAM

A VISION THING FOR THE CITY

IN 1934, WITH NEW YORK CITY FACING DE facto bankruptcy and staggering through the Great Depression's darkest hour, Fiorello La Guardia announced his intention to build an airport on a swamp in Queens. And not just one airport: "When our program is completed," he burbled, inimitably, "New York City will have a ring of airports within a few minutes' distance of the business . . . center."

The plan was ridiculed, according to La Guardia's biographer Thomas Kessner. It was called "Fiorello's Folly." And yet, by 1939, the airport in the swamp had been built, and the mayor was calling it "the greatest, the best, the most up-to-date and the most perfect airport in the U.S."

La Guardia was the quintessential urban romantic. His manic, buoyant optimism helped the city through a difficult hour (just as surely as the tens of thousands of public-works jobs flowing from Franklin Roosevelt's New Deal did). Both the optimism and the romance have been sorely missed ever since. John Lindsay had a bit of it, a sense of the grand gesture. Ed Koch was too busy playing the tough guy to be much of a romantic; he left few public monuments. David Dinkins, like Abe Beame, can do little more than hang on for dear life.

And so it was left to Mario Cuomo—an urban romantic once removed, more a rhapsodizer than a builder—to make a stab at reviving the La Guardia tradition last week, announcing $7 billion in public-works projects (and a program to relieve the city's Medicaid burden). The cynics were quick to note, accurately, that the governor had laid out a hologram, not a feast. He proposed nothing so grand as an airport.

Indeed, Cuomo's PLAN TO SAVE CITY, as New York *Newsday* splashed it on page one, turned out to be a passel of feasibility studies, the reannouncement of several languishing real-estate developments, and a plan to get freight trains from the Bronx to Queens. His boldest stroke—a proposed people-mover linking La Guardia and Kennedy airports to the city's subway system—was little more than latter-day frosting on the audacious cake La Guardia had promised in 1934. "There must be a pony in there somewhere," one city official said of the Cuomo package, referring to Ronald Reagan's famous joke about an optimistic boy who receives a barnful of manure for his birthday.

But that wasn't quite the point: The governor's real purpose was to rouse the city from its sullen torpor of recent months. Privately, Cuomo admitted to being stunned by the level of anxiety in the business community, and also by conversations with "old-timers in the neighborhood who always said this was the greatest city in the world. When you begin to hear people like that talking about getting out . . . it's time to fight back, punch your way back to the top, propose *something* rather than be carried out on a sofa, with your thumb in your mouth."

A PONY?: *The builder, La Guardia, and the rhapsodizer.*

No doubt. But one speech—even one of *his* arias, complete with slide show, Borscht Belt shtick (the governor is getting funnier as the city grows more desperate), and rousing rhetoric—ain't enough. La Guardia was a daily, voluble, pyrotechnic presence in the city, a constant cheerleader (sort of like Koch, though less divisive). He was, moreover, free to experiment with new ideas about government—and had massive support from Washington to back him up—without having to negotiate with Tammany Hall (he was a Republican) or the municipal labor unions, which have since replaced Tammany as the prime political power in the city. New York was a less sclerotic, more hopeful place back then.

Besides, Cuomo is the governor, not the mayor. He lives in Albany, not here. He had to be very careful not to step on David Dinkins's very sensitive toes last week. Even holograms can rankle. And, in fact, Cuomo's tour de force seemed a rather pointed reminder that Dinkins—caught up perpetually in crisis management (Crown Heights, subway disasters, aborted excursions to South Africa)—hadn't done much about Topic A: the ongoing and serious business of trying to make the city government viable in a time of economic collapse. Vast budget deficits still loom. The city's work force remains bloated and not even vaguely efficient.

In July, Dinkins—less pompous than usual but still annoyingly grandiloquent—proclaimed a program of municipal "Reform and Renaissance," including "the most dramatic [effort to reduce costs and improve services] ever conceived or executed in any American city. . . . Next month and every month after, I will report back to you with our results."

Since then, silence. Indeed, several weeks after the mayor's speech, Josh Barbanel reported the harsh truth in the *Times:* Dinkins hadn't even done what he'd said he'd done. Only 3,000 city workers had been laid off, not 14,500. Other cuts had been restored (to be "cut" again, no doubt, in next year's fiscal crisis).

In any case, "Reform and Renaissance" seems to have imploded. It now has two prongs: a plan to toll the East River bridges (courtesy of the mayor's management-advisory group) that has a snowball's chance in Israel of passing the state legislature. And an attempt to chivy a new four-year management plan, with lower tax increases (that's right: lower *increases*) to reassure the business community . . . and some sort of work-force-

Photographs: top, UPI/Bettmann Newsphotos; bottom, Michael Hirsch.

reduction deal—attrition, plus layoffs if targets aren't met.

The goal is to produce a document credible enough to unlock Felix Rohatyn's vault at the Municipal Assistance Corporation, which could yield $1 billion in temporary relief. But the effort has been severely compromised by the success the mayor's team has had negotiating with the unions: "None," said Barry Feinstein of the Teamsters. (An assessment echoed by City Hall sources.)

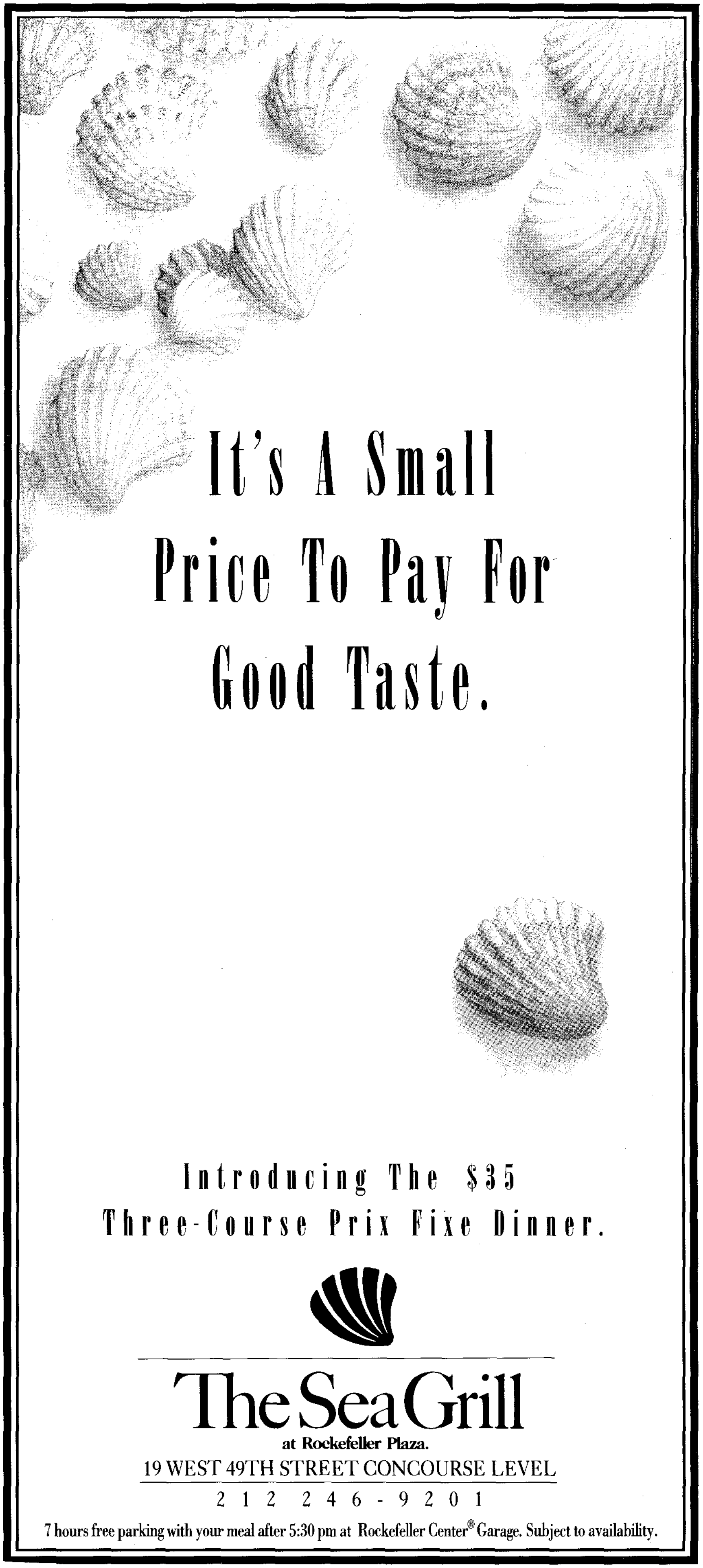
So much for Reform. And Renaissance? Forget about *it*: City Hall remains demoralized, bereft of creativity. Two of the five deputy mayors are said to be looking for work elsewhere (and—in one case—having trouble finding it). Nor has Dinkins added any fresh blood to his tired staff; Bill Lynch, devoted and overwhelmed, nearly worked himself blind—literally (and with great distinction)—during the Crown Heights mess.

The mayor remains unwilling to face the basic problem: how to make the city's government more efficient, flexible, accountable, and responsive to changing conditions. He's in good company: *No* mayor has had much luck with this since Robert Wagner permitted the municipal labor unions to organize—a step La Guardia had opposed vehemently—in 1958.

In his fine account of the 1975 fiscal crisis, *The Streets Were Paved With Gold,* Ken Auletta writes that Alex Rose—the guiding spirit of the Liberal Party and a committed trade unionist—realized the public-sector unions were a "mistake" just before he died. "The city is not an employer in the traditional sense," Rose said. "Profits do not exist. Workers are not extracting a share of profits but rather a share of taxes. . . . Municipal collective bargaining is part of the political rather than the adversary process. Therefore, municipal unions are really a pressure group, a special-interest group."

And so, Mario Cuomo can announce a huge, new library of science, business, and technology—but he doesn't dare address the city-workers unions' death grip on the library system, which guarantees that local branches are closed most of the week (when they could be kept open with college students working off tuition, or other nontraditional employees).

While other cities and states become more flexible, privatizing some services, using nonunion labor for others, abolishing archaic work rules—abolishing *whole civil-service systems* (as Lawton Chiles did in Florida)—New York's government remains trapped, a dinosaur stumped by a stunning new world. Cuomo's Hologram was a promising bit of hocus-pocus, but economic survival ultimately will depend on the basics—safe streets, good schools, low taxes, a responsive government. And these, unfortunately, are not the fruits of "vision" but of courage. ▬



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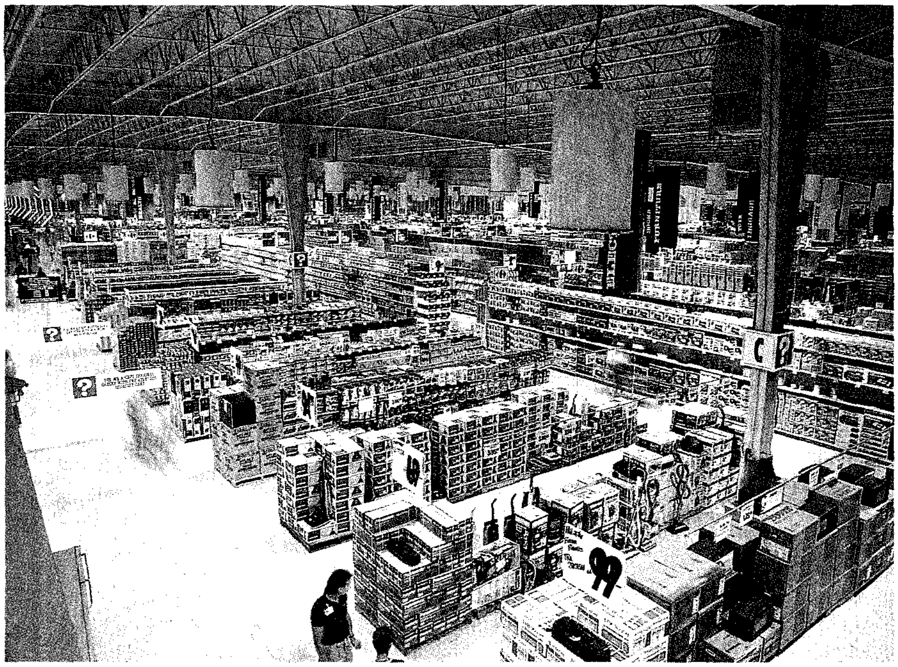

MORE, MORE, MORE: *The Carrefour store in Philadelphia.*

ARE HYPERMARKETS DOOMED?

THEY'RE CALLED MALLS WITHOUT WALLS, these monster stores with dozens of checkout stands. It's easy to get lost on a floor the size of five football fields, where clerks on roller skates whiz by everything from vegetables to VCRs stacked as high as three Wilt Chamberlains.

When they first appeared here, in the early eighties, these one-stop French imports, where a radio's as likely a purchase as radicchio, promised to revolutionize the way America shops. The hypermarkets—they can run as big as 325,000 square feet—offer such attractions as child care, on-site dentists, and aisle phones to provide information and directions. (The Food Marketing Institute defines a hypermarket as a store where 40 percent of the sales are of nonfoods.) But recently, they've proved that bigger isn't always better.

Many retailers have found that hypermarkets are too costly to operate and too unfriendly. "They don't work because they require extraordinarily high volumes to cover astronomical fixed costs," says Tom Rauh, a partner with Ernst & Young's retail-consulting group. "Focus groups indicate that customers get fatigued and lost among the tomatoes and washing machines and that they can't find what they're looking for," says Dan Raftery, vice-president of Willard Bishop Consulting in Illinois.

"The basic hypermarket assumption—to sell everything to everyone at the lowest price—is far from the target marketing needed to survive in the nineties. Hypermarkets are a classic mistake, right up there with the Edsel and the Northwest Passage," says Chris Ohlinger, president of Cincinnati's Service Industry Research Systems. "Consumers found the deals weren't grand enough, the selection not broad enough, the checkout lines too long, and the ambience too impersonal. Some paint departments stocked just white; sporting goods sold fishing poles but no lures or tackle; and the cereal aisles, though huge, offered just a few varieties and only giant-size boxes," he adds. "People don't like to shop for gardening appliances where they pick up their milk, and they really can't do the weekly shopping here. Hypermarkets were designed for convenience but have turned out to be really inconvenient. [At one, the round trip from the parking lot totals 1.5 miles.] Hypermarkets weren't imported by us; they were deported from France and foisted on us by marketers who didn't realize that 'shop till you drop' is just a figure of speech, not an emerging life-style."

Also, Americans have so many other shopping options, places where everything's already discounted, says Richard Echikson, chairman of Retail Consultants, Inc., in New Jersey. "We can get the under-one-roof concept equally well in a strip or shopping center." These might include factory outlets; warehouses or price clubs (where you usually pay an annual fee so you can buy goods in bulk and save money); "mills" (enclosed malls that are typically twice the average size); and so-called category killers, retailers like the Home Depot and Circuit City, which dominate their niche. Adds Echikson, "We're a very mobile but impatient society; we're willing to drive but not willing to wait in line."

Hypermarkets work in Europe—they're usually located on a superhighway near a big city—because the population's dense but the competition isn't, says Walter Loeb, chairman of Loeb Associates, retail consultants. "But in America, no aggressive supermarket is going to let anybody get away with anything, and most hypermarkets didn't have the quality or innovativeness even to pose a threat. Retailers want to go bigger but not the hypermarket way. Hypermarkets have turned out to be another excess of the eighties."

Three men started the first hypermarket, in the early sixties at an intersection near Annecy, France. They named it Carrefour, meaning "crossroads." The French embraced this novel, "American-style" supermarket, and Carrefour grew into one of the world's largest hypermarket chains. Last summer, it bought its chief competitor, Euromarché, for $867-million.

When the French began exporting the concept to the States, the stores needed to do enormous volume because their gross profits—11 percent on food and 18 percent on general merchandise—were slim compared to 17 percent gross profits in supermarkets and 25 to 30 percent in retail stores here. The average hypermarket rakes in $1 million or more a week (compared to $200,000 for a conventional discount store), but sales of low-profit items (like cereal) have so exceeded those of high-profit items (like televisions) that some hypermarkets have suffered big losses.

Shoppers were not sold. In a 1990 Consumer Network survey, they complained that hypermarkets were tiring and that shopping there was less satisfying than at conventional supermarkets. Shoppers weren't getting the selection they'd come to expect from other stores, says Mona Doyle, president of the Philadelphia-

Photograph by Brad Bower/Picture Group.

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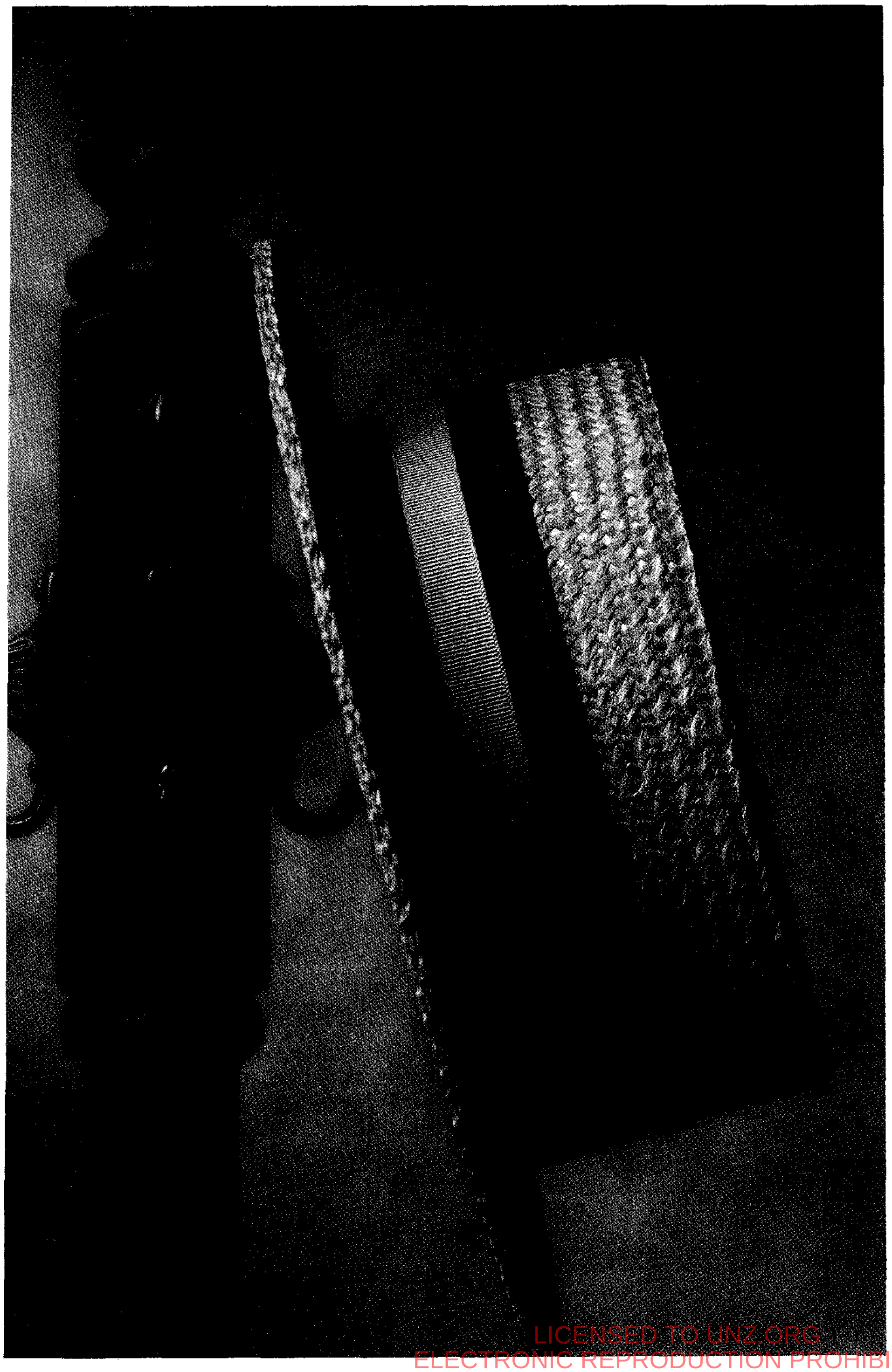

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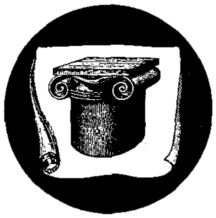

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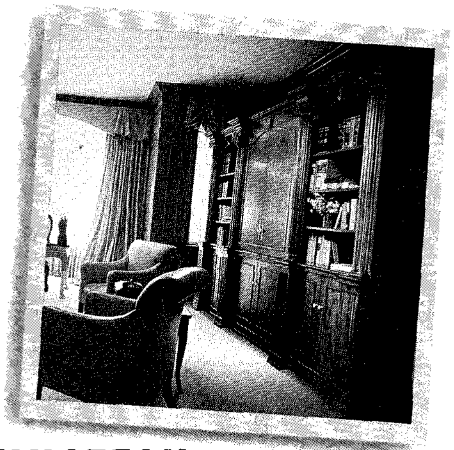

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CONTEMPORARY TRADITIONAL SOLID WOOD RAISED PANEL FURNITURE EXOTIC VENEERS

based Consumer Network. "The clerks wore roller skates, but it's the customers who needed them."

So chilly was the reception that many hypermarkets edited and refined themselves. The Cincinnati-based Bigg's tinkered with the merchandise mix in its hypermarkets, eliminating, say, auto tires, downsizing the book department, and increasing the variety of picture frames. Wal-Mart, which opened its first Hypermart USA in late 1987, in Garland, Texas, plans to concentrate on Supercenters, smaller discount department-and-grocery stores.

Some believe that the anemic economy may have helped hypermarkets. "Now the days of 'time poverty' are over, and people feel a tremendous pressure to do more and spend less," says Consumer Network's Doyle. "In an about-face with the eighties, people say they *have* to find the time to save the money. Convenience is no longer affordable. So you're seeing a surge in bulk buying as well as secondhand stores and flea markets." At the same time, many families are simply cutting back and eating less, and are doing their shopping in smaller stores where they aren't so tempted by the vast selection.

But Loeb and others feel that for hypermarkets to survive, they must evolve. "Instead of 300,000 square feet, these superstores will be 170,000 square feet, with a third of the space set aside for food and the rest for general merchandise," he says.

Dan Raftery predicts that by 1993, there will be 60 hypermarkets nationwide (there are now 35; the closest to New York is in Philadelphia), and these will have a much greater selection than the current stores, plus electronic-kiosk store maps and small-town-style service so shoppers won't have to fend for themselves. Some hypermarkets failed because they didn't advertise, or they got merchandise late, or everyone was asking for long sleeves and Corporate was sending short sleeves. "But those that succeeded," adds Raftery, "had at least one thing going for them: location. Nowadays, there are few large land tracts left near large urban areas."

Some say that the reborn hypermarkets will be fun to shop in, with an almost carnivallike atmosphere and huge product displays. They'll shrink, emphasize quality food, and make sure that their paint department, for example, is competitive with the best paint stores.

"The stores that have succeeded have done so because their prices are so shockingly low it makes the inconvenience of standing twenty minutes in a checkout line a lot more bearable," says Carleton Robert Meyers, president of Factory Outlet Consultants in Virginia. "A poor man needs a bargain, and a rich man loves one." ■

DIALOGUE WITH A STRANGER. WHEN YOU DRESS WITH A CERTAIN INTELLECT, YOU'D BE SURPRISED HOW MUCH IS SAID.

Paul Stuart

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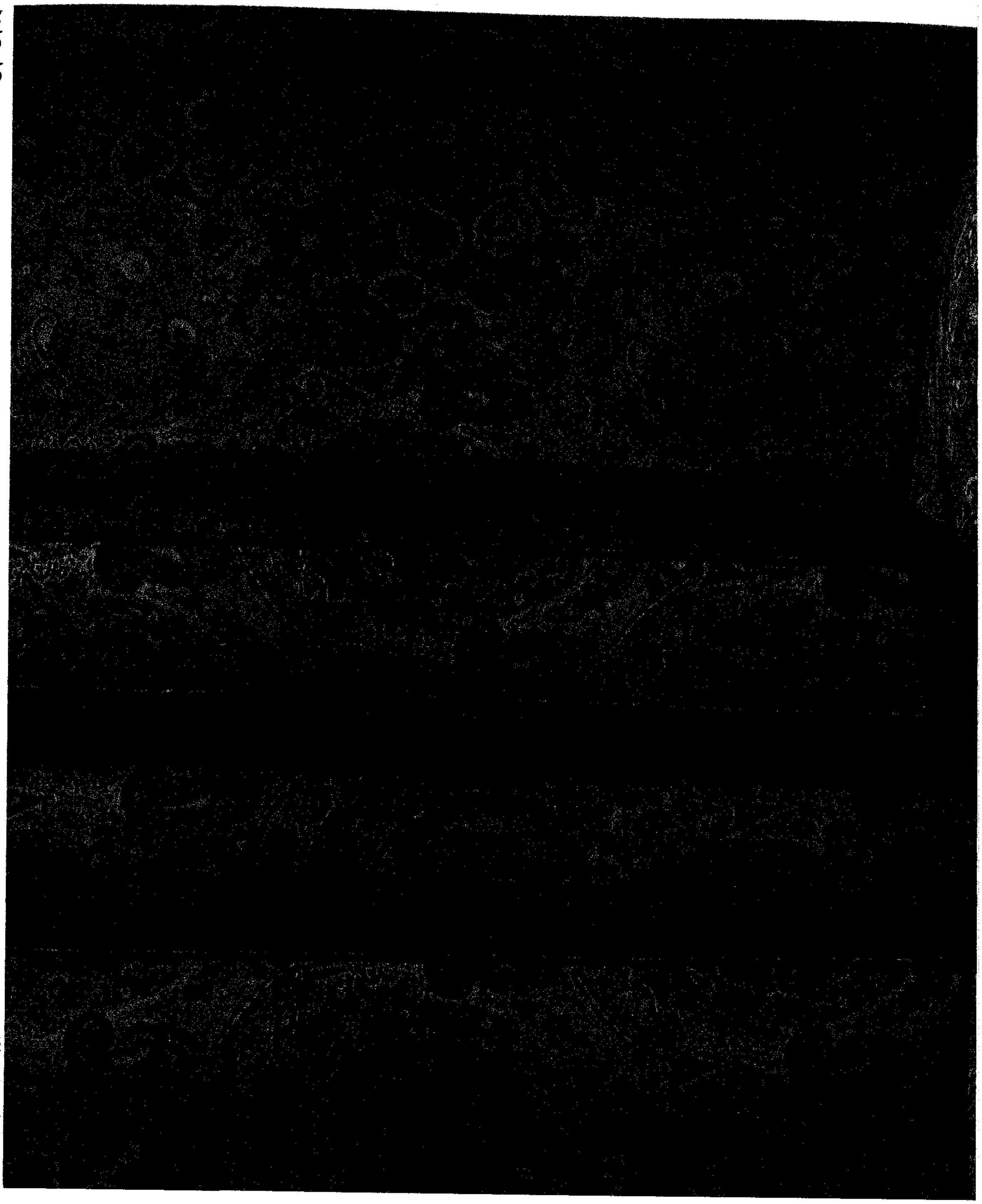

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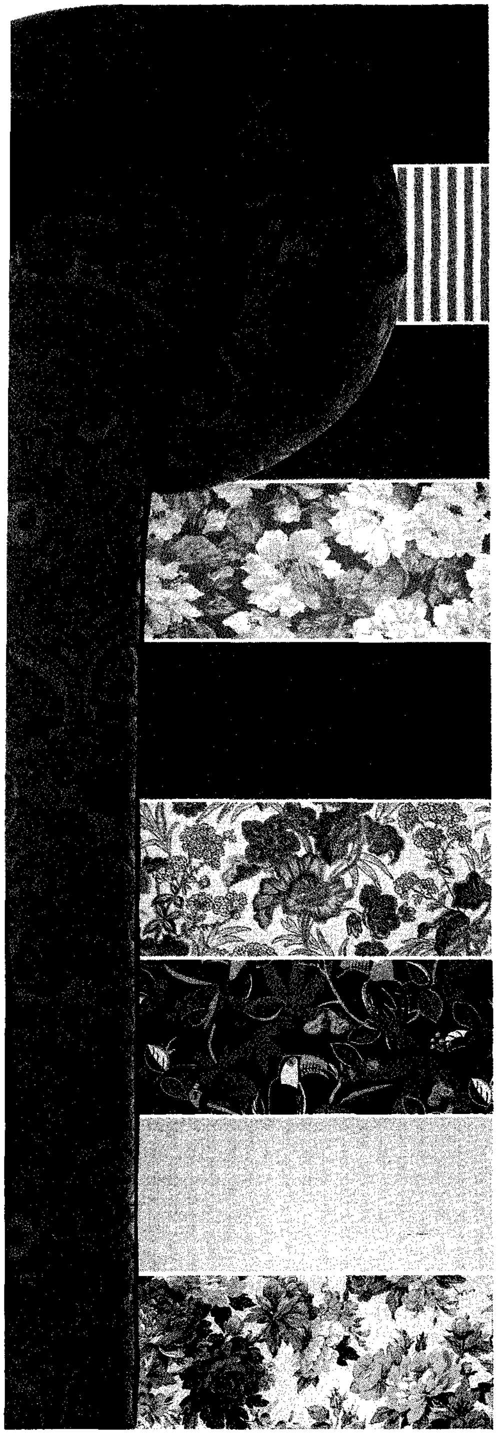

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The Bottom Line/Christopher Byron

ADHAM THE UNTOUCHABLE

BCCI AND THE SAUDI SPY

A PRESS RELEASE FROM THE JUSTICE Department crossed my desk the other day, and a couple of sentences in it deserve comment. They point up, once again, the difficulty the Feds are having trying to explain the molasses-slow pace of their investigation into the BCCI scandal—to say nothing of their belated rush to play catch-up now that everyone is watching.

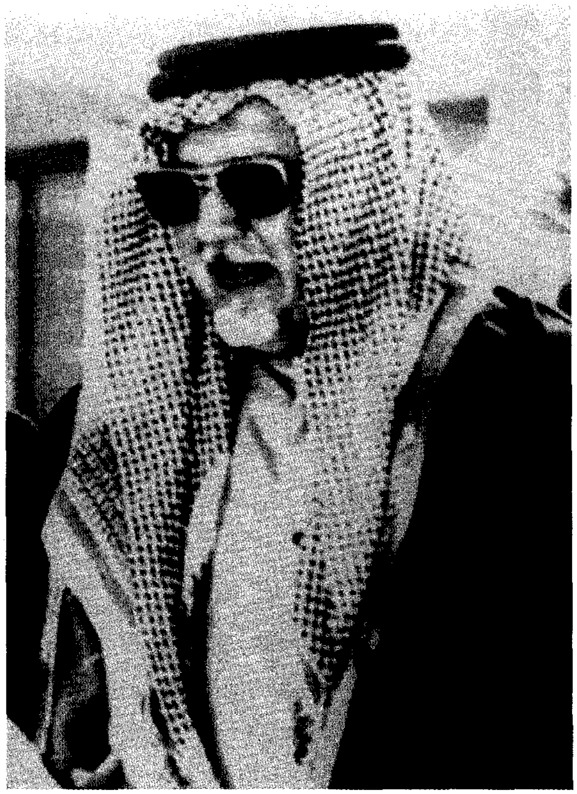
The press release, dated September 5, announced the money-laundering indictment in Tampa, Florida, of six BCCI officials, as well as a leader of the Medellín cocaine cartel. According to the release, the indictment had been issued under seal on August 23 but was now being publicly unwrapped because secrecy was no longer necessary. Why the change? One of the individuals named in the indictment was a "major BCCI defendant" who had apparently been captured in Calais, France, following "an international manhunt," so the tale could now be told.

The release, ostensibly issued out of the Tampa office, was obviously cleared with Justice Department higher-ups in Washington, for it quoted Robert S. Mueller III, chief of the Justice Department's criminal division, as having said, "The search leading to the arrest is more tangible evidence of the intensive coordination by the Justice Department and other nations in the ongoing investigation of BCCI."

Impressed? Well, don't be. That "major BCCI defendant" isn't some mysterious behind-the-scenes figure flushed from cover by the G-men—he's a London-based, Indian-born banker named Syed Ziauddin Ali Akbar, who is well known to readers of this column. In two successive columns in August, I named Akbar, onetime head of BCCI's treasury operation, as the founder of a shadowy BCCI-affiliated firm called Capcom Financial Services, Ltd., which had been indicted by the Tampa Feds for drug-money laundering in 1988 but had never actually been prosecuted.

Yet lo and behold, no sooner were the columns in print than the Feds were behaving as if they'd gotten the drop on John Dillinger. In Tampa, the grand jury issued its sealed indictment against Akbar as well as indicting London-based Capcom all over again. Meanwhile, lawyers for the Panamanian government headed for London to follow up a lead in one of my columns that suggested that at least some of the money on Capcom's books may have been looted from the Panamanian national treasury by ousted strongman Manuel Noriega, one of BCCI's most cherished customers.

As for Akbar, with the press now on to him, the hapless banker seems to have decided that the only thing he could do was flee. So, with a false passport in his pocket, he headed for France, where he was arrested several days later in Calais.



KAMAL ADHAM: *Does he have the Feds buffaloed?*

For federal prosecutors now to attempt to take credit for all this—as if it were something they'd orchestrated all along—is preposterous. Everything prosecutors know today about Capcom, BCCI, Akbar, and Noriega was known to the government at least three years ago. Yet absolutely nothing at all happened until questions started being raised in the press as to why prosecutors were sitting on their hands.

Why, then, were the Feds so reluctant for so long to dig into Capcom? Perhaps for the same reason it took them so long to develop an interest in BCCI. Like BCCI, Capcom has ties to the world of spooks and spies—specifically, onetime Saudi intelligence chief Kamal Adham. Not only was Adham a shareholder of both BCCI and Capcom, but—as has by now been reported everywhere—he was even an investor in the offshore company that took over Washington, D.C.'s, First American Bankshares.

Investigating BCCI or Capcom or almost any other aspect of this hydra-headed scandal thus ultimately means poking into the affairs of Adham himself, one of the most politically well connected businessmen on earth. Here is a man who served as head of espionage statecraft for one of the U.S.'s most important economic allies, even as he was building a private business empire that has now entangled him in one of the biggest financial scandals in history.

What prosecutor wants to venture into that mine field? So far, only one man—Manhattan D.A. Robert Morgenthau—has had the guts to give it a try, and only now that virtually the entire world press has woken up to the story have the red-faced Feds started to pretend that they were really on the case all along.

So who exactly is this Kamal Adham who has apparently got them all buffaloed? Through his lawyer, Adham declined to be interviewed for this story. But I touched base with former U.S. diplomats and intelligence figures who were in Saudi Arabia in the seventies, and they provided some revealing details.

Of Turkish stock, Adham had the good fortune to be the half-brother of a woman who became one of the wives of the king of Saudi Arabia. Not only did the marriage open the door for Adham to the House of Saud, but scarcely had he risen to his position of prominence in the palace when soaring oil prices sent the riches of the world pouring into the coffers of the Persian Gulf.

As head of the Saudi intelligence service, Adham was thus extraordinarily well positioned to know how that money would be spent—and to ferret out opportunities for himself along the way. Last week, I spoke about Adham with Raymond H. Close, who was the CIA station chief in Saudi Arabia in the seventies and is reported to have worked for him after his retirement from the CIA in 1977—an assertion that Close now denies. Close described Adham as King Faisal's "back-channel emissary" for nearly any sensitive mission in the world.

Though he left the Saudi government in

Photograph by AP/Wide World.

1977, Adham had by then already begun establishing himself in business in both Europe and the U.S., gathering about him a coterie of Western-educated, name-dropping young Arabs.

There was a smartly groomed young Lebanese Christian named Roger Tamraz. Fresh out of the Harvard Business School, Tamraz was a late-sixties version of an early-eighties yuppie. Going to work for Kidder, Peabody & Company, he maneuvered his way into a posting to Beirut, then left the firm in 1972 to set up his own investment company, First Arabian Corporation.

Along the way, one of Tamraz's B-School classmates, a young man named Ghaith Pharaon, joined First Arabian. The son of a physician and adviser to the royal family, Pharaon had entrée to the palace, and it didn't take long before First Arabian could boast its biggest rainmaker of all—Kamal Adham, the man whose lips could whisper into the ears of top government officials from Washington to Riyadh and all capitals in between.

By the mid-seventies, First Arabian was being lionized in the American press as the Arab equivalent of First Boston Corporation, a creative, results-oriented investment house with billions at its disposal. Suddenly the firm was elbowing its way into deals everywhere. There was talk of First Arabian's being ready to buy up three of Paris's swankiest hotels. First Arabian was said to be planning to make a bid for Lockheed Corporation. First Arabian was said to be in the running to buy an oil refinery in Puerto Rico; to build a pipeline across Egypt.

It all sounded too amazing for words, and maybe it was, because most of the deals didn't pan out. In fact, one of the few that did get consummated brought grief aplenty in its wake.

The transaction involved a 1976 investment by First Arabian in a floundering Detroit lender, the Bank of the Commonwealth. As explained to me by Justin L. Moran, a Michigan banking consultant who happened to be working at the Bank of the Commonwealth at the time, the deal came about when Tamraz, acting in his capacity as chairman of First Arabian, approached the owners of the Bank of the Commonwealth and asked if they wanted to sell to a rich Middle Eastern investor he represented: Pharaon.

A deal was worked out, but the bank turned out to be a black hole, draining wealth from not only Pharaon but eventually First Arabian. Thereafter, little that anyone in the group touched seemed to work out right. Tamraz got mixed up in a banking scandal in Beirut, and, according to published reports, was soon wanted for various financial offenses in Lebanon. He's now believed to be living in New York, but efforts to locate him last week proved unsuccessful.

Pharaon, meanwhile, had become a major investor in BCCI, as had Adham. Investigators in New York tell me both men got large slugs of stock in return for little or no capital contribution—apparently in the belief that merely having the bigwigs as shareholders would bring in deposits. In fact, the involvement simply mired them in miseries beyond counting.

Trading on contacts derived from his ill-starred investment experience in Detroit, Pharaon joined up with another BCCI shareholder, Khaled bin Mahfouz, to take over a bank in Houston. Not long afterward, Pharaon bought a bank in Georgia, while Mahfouz, Adham, and other BCCI shareholders bought First American in Washington.

More than a decade later, Pharaon's investment has already got him subpoenaed before at least one grand jury, and two weeks ago, the Federal Reserve fined him $37 million and got a New York court to freeze all his U.S. assets. As for Adham, whose fingerprints are also all over the BCCI mess, he alone seems to have danced through the raindrops. Considering who he is, it's not hard to see why. ▬

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FAST TRACK

EDITED BY CHRIS SMITH

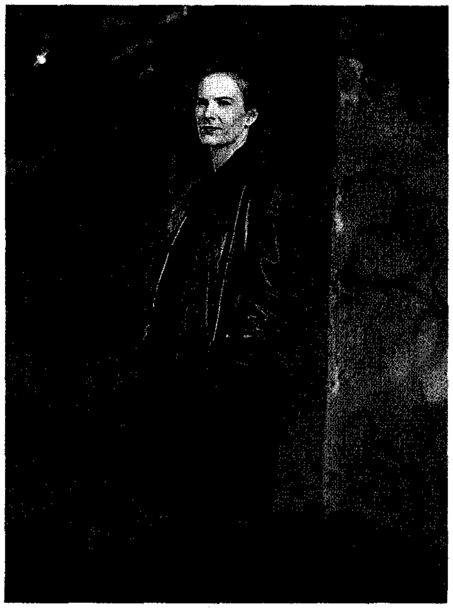
BRIEF LIVES

GOLDEN GIRL

AMANDA KRAMER IS TOO understated to want to be famous. As the lead singer and lyricist for the Golden Palominos, she's the current centerpiece of an outfit whose ethic has always been to defy rock-star conventions and mainstream marketing strategy. A kind of avant-garde supergroup led by drummer Anton Fier, the Palominos have released five albums with a rotating lineup that's included Michael Stipe, John Lydon, Richard Thompson, Bob Mould, and Syd Straw. On the new *Drunk With Passion* (Charisma), Kramer's delicate vocals set off Fier's colossal drum orchestrations; her songs are etherealist mood pieces with titles like "The Haunting" and "Thunder Cries." It's art rock for aging post-punks.

Growing up in Greenwich Village, Kramer attended the Little Red School House with Bob Dylan's daughter and studied classical piano; her parents were actors blacklisted in the fifties. "When you're a child, you think the whole world lives like you," Kramer, 28, says with a laugh. "I really grew up thinking that was the way America lived. And was rudely awakened in adolescence."

After college at the San Francisco Conservatory of Music, she decided life as a classical pianist was "just too narrow" and moved down to Santa Cruz to join the thriving early-eighties punk scene. In 1985, Kramer decided, on a dare, to move to Minneapolis and join the New Wave dance band Information Society. "We made a living for two and a half years playing track shows in Miami and the Bronx," she says. "These clubs with signs like LEAVE YOUR WEAPONS AT THE DOOR. We were, like, 'Hi, here come the geeks from Minneapolis!' It was a fluke of nature."



Golden Palominos singer Amanda Kramer.

Kramer left Information Society when things started getting, well, too big. "We got on MTV," she recalls, "and I was, like, 'This is so bizarre.' " When Fier asked her to sing on the Palominos' fourth album, *A Dead Horse,* in 1989, Kramer was primed for a step outside the mainstream, and she's found that the Palominos' relatively low-key, organic atmosphere suits her just fine. Even Kramer's personal ambitions remain pretty modest. "I have a studio set up in my apartment, but I wish I had a piano. It's my great goal someday to have an apartment big enough for both."

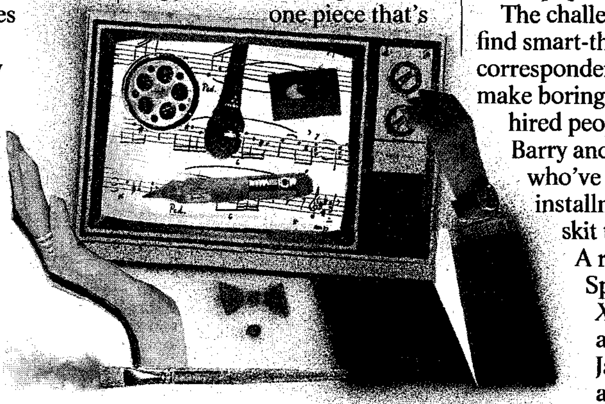
KAREN SCHOEMER

TV

GET SMART

IMAGINE *Entertainment Tonight* with a brain. Or National Public Radio with pictures. That gives you a rough idea of *Edge,* a new monthly show about popular culture on PBS (starting October 2; 9 P.M.; Channel 13).

"Mass culture is the most covered thing in America," says *Edge* host Robert Krulwich. "You watch Barbara Walters to see the stars cry; you watch the morning shows to see if they can dig out some nugget. Oddly enough, the one piece that's not covered is asking really smart people to think hard about popular culture."



The challenge for *Edge* is to find smart-thinking correspondents who won't make boring television. So it's hired people like Lynda Barry and Buck Henry, who've made each installment more of a skit than a news story. A report on the Spike Lee/*Malcolm X* controversy has an actor playing James Baldwin in a *film noir* hotel room. Critic James Wolcott cleverly expresses his disappointment with Norman Mailer's new novel, *Harlot's Ghost,* by making a segment that's intentionally as bloated and self-important as Mailer himself. In a piece about the banality of Court TV, *Edge* imagines, hilariously, a new channel: Accountants' TV.

But who's going to watch a show that's more *info* than *tainment*? "If we do this right," Krulwich says, "I'm sure the psychiatrist and his horrible wife from *Cheers* would watch us. Now, if we can just get Norman . . . ."

C.S.

Photograph by Peter Morello. Illustration by Peter Kuper.

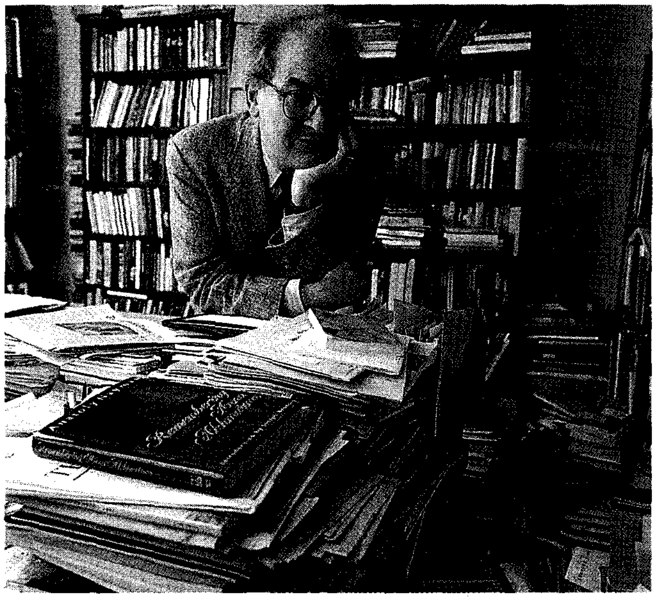
THE LIFE OF THE MIND

Right From the Start

HILTON KRAMER, EDITOR OF the high-culture periodical *The New Criterion*, considers New York *Times* pop-music writer Jon Pareles the newspaper's "most important critic in the culture section." That isn't a compliment. "Reading Pareles," says Kramer, "always leaves me feeling the way that thoughtful people must have felt in the latter years of the Roman Empire, just before it all came down."

With *The New Criterion*, Kramer—former long-serving *Times* chief art critic—has provided a forum for fellow conservative theoreticians and railers against the decline of the West, like Roger Kimball, Bruce Bawer, and Norman Podhoretz. The periodical celebrates its tenth anniversary this month with a special issue that could serve as a neo-con position paper: Museums becoming souped-up shopping malls? Against. Novels so samey that they might as well have "product of University of Iowa creative-writing class" stamped on them? Against. Nietzsche and Mrs. Thatcher? Very much in favor.

"When you look around," Kramer says, "you see that most of the mainstream media have more or less embraced the substitution of pop culture for high culture; the schools have embraced it, the foundations have embraced it. They've all gone along with the left-wing attack on distinctions between high and low culture."



Hilton Kramer: Celebrating ten years of The New Criterion.

According to Kramer, that attack has devastated intellectual life in America. He calls the counterculture of the sixties "one of the greatest disasters this country has ever suffered"; dismisses political correctness as a "form of Fascism"; compares controversial CUNY professor Leonard Jeffries to Goebbels; and says that the current enthusiasm for multiculturalism "has the makings of turning this country into something like Yugoslavia."

Urbane and measured in conversation, Kramer, 63, says he was never attracted by the counterculture—"I always found all those dirty feet extremely repulsive," he says. Commanding the conservative resistance from his cluttered, donnish office in midtown, Kramer expects to spend the next ten years in a still more vigorous defense of high culture. The high point of *The New Criterion*'s first decade has been the production of the anniversary issue—"our best ever," he calls it.

The lowest point? "One very low point was [theater critic] Mimi Kramer leaving for *The New Yorker*," he says. "Although she could do something there that she could never do here, and that is make a living. I never begrudge a writer the chance to make a living." Maybe Jon Pareles should plead poverty.

REBECCA MEAD

CHOW

High-Chair Haute Cuisine

JENIFER LANG ADMITS that she was probably more concerned than most parents about what to feed eight-month-old Simon—Lang is, after all, married to food-world maestro George Lang. And last year, she was made managing director of her husband's Café des Artistes.

"But I was also like a lot of other parents," she says. "I just assumed you could find it all in a book." When she was pregnant with Simon, who is now four years old, Lang had "twenty books stacked by my bedside." She just "assumed" book No. 21 would be a stylish, sophisticated, common-sense cookbook for kids.

She was wrong.

Surprisingly, until Harmony Books published *Jenifer Lang Cooks for Kids* ($22.50), there wasn't a good book of recipes for children.

"As a first-time parent, I was nervous about what I could and couldn't feed Simon," says Lang, who had studied at the Culinary Institute of America. Three years and 153 recipes later, Simon's one of the best-fed children in America.

Jenifer Lang Cooks for Kids

Simon says cook: Jenifer Lang and her son.

Lang has recipes for everything from jelly building blocks (gelatin with vegetables or chicken) to Jimmy Schmidt's scallops with red tartar sauce (the chef at Detroit's Rattlesnake Club swears his two children are fans), but she's also practical. There's nothing cutesy or cloying. Lang, who culled the recipes from family, famous chefs, and her own experience, makes no excuses for occasionally using frozen vegetables, unrefined sugar, and salt. Unlike Diane Keaton in *Baby Boom*, she has no time for planting, perfecting, picking, and puréeing her own organic crops. And at the end of each recipe, she notes whether the dish can be made in less than 30 minutes, if it can be frozen, and whether it's suitable for adults as well. "After all," Lang says, "your child will let you know pretty quickly just how suitable *he* finds it."

RICHARD DAVID STORY

Photographs: top, Robin Holland; bottom, Cheryl Klauss.

F-STOP

The exhibit "Pictures of Peace" includes Running at Point Conception, California, 1979, *by Bruce Weber, and* Young Girl Bathing in the Ganges River, *by Mary Ellen Mark.*

WAGING PEACE

To hear Kim Zorn Caputo talk about peace, you might think she's some sort of sixties throwback spouting maxims about world love. "Peace isn't only the absence of war," she says. "It's an atmosphere where we have enough to eat, where we have shelter and can move and express ourselves freely."

But Caputo doesn't just dream, she delivers. The 39-year-old co-owner of Lexington Labs, a respected black-and-white-custom-photo lab on West 23rd Street, is the organizer of "Pictures of Peace," a provocative photo exhibit at the Fashion Institute of Technology from October 3 to 31.

The idea for the project started with a question that Caputo says came to her after awaking from a long dream: "If the world were at peace, what would you shoot?" She posed the question to 35 photographers, including Ilse Bing, Annie Leibovitz, Mary Ellen Mark, and Sebastião Salgado, and they responded with images from their archives, along with quotes explaining their choices. All proceeds from the auction of the show's 90 prints—after a world tour—and the sale of the book *Pictures of Peace* will go to Human Rights Watch.

Peace, when photographed by William Claxton, means Terry Southern releasing a dove. A less obvious interpretation, by Argentinian Aldo Sessa, is a shadowy close-up of the foot of Pope John Paul II as it descends a staircase. Peter Beard, however, cast an ironic eye on the exhibit's theme. "Peace," he mused, "when you're dead." NANCY ANGIELLO

ART BEAT

No Accounting for Taste

The Museum of Modern Art has long cultivated its role as the arbiter of good taste in architecture and design by spinning off exhibitions into its lofty Design Store. Now comes to MOMA an architecture curator who dismisses the notion that his job is to play the role of design referee.

"I'm not interested in tastemaking or celebrity architecture," says Terence Riley, who settles into his new job this week.

In conversation, Riley adamantly refuses to drop names. Gossip is life-giving in the architecture business, so Riley's reticence is a bit like that of the society columnist who declines all party invitations.

What especially irks Riley is the transformation of architecture into just another realm of stylishness and competitive consumption. "Clients now use 'trademark' buildings devised by architects as a way of shopping," he scoffs. "Issues like the way things are built and ideas about spatial quality become secondary to the designer label of the building."

Designing man: MOMA*'s Terence Riley.*

Reflective and soft-spoken, Riley, 36, is an unlikely dissident in the starchiest of the service professions. Himself an architect, since 1984 he has been a partner in Keenen/Riley, a small New York firm that has done well in design competitions. He is a former director of the Columbia University architecture gallery, and he's taught at several universities.

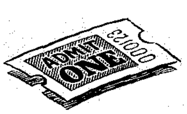
The new curator is even cautiously critical of MOMA itself. As the only museum in the country to include an architecture department, MOMA has exerted wide influence on the interpretation of urban space and design ever since its first exhibition, "Modern Architecture," was organized in 1932 by the department's first director, Philip Johnson. In the fifties, MOMA was so confident about its yea and nay that it put on a series of shows called "Good Design" in hopes of influencing mass manufacturers of furniture to accept the elite principles of modernists like Charles Eames.

"The history of modern architecture has been reduced by the narrow focus that evolved at MOMA," Riley says. "I want to do retrospective shows that fill the blank spaces in the twentieth century," such as those occupied by utopian architects, alternative traditions, and architects left out of the canon—people like Giuseppe Terragni, a proponent of the movement called Italian Rationalism.

While trying to undo MOMA's tastemaking tradition, Riley hopes to live what he calls the "ideal" life, "giving full commitment to the museum and occasionally being able to make a building." But will he sign it? EDWARD BALL

Photographs: top left, Bruce Weber; center left, Mary Ellen Mark; bottom right, Ken Collins/Black Star.

HOT LINE



THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

Merle W. Wallace

MOVIES

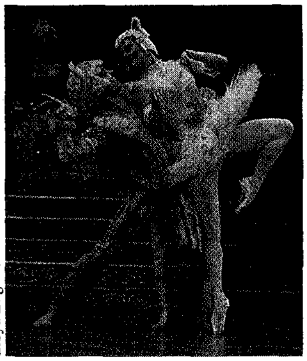
Laura Dern, so woefully miscast in *Wild at Heart,* makes a triumphant return in *Rambling Rose,* Martha Coolidge's film about coming of age in the deep South. Freed from David Lynch's cockeyed view of the world, Dern is sexy and utterly believable.

RECORDINGS

***Ropin' the Wind,* Garth Brooks (Capitol Nashville): The Oklahoman keeps making friends in low places. These tales about common folk and broken romance give the country singer his third straight No. 1 album.**

DANCE

San Francisco Ballet, America's oldest professional classical company, is back in New York after a ten-year absence. Highlights include artistic director Helgi Tomasson's staging of *The Sleeping Beauty,* Act III. At City Center from October 1 to 6.


Lloyd Englert

TASTINGS

BY ALEXIS BESPALOFF

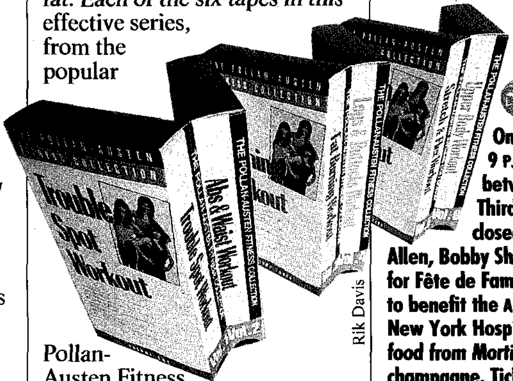
Robert Mondavi founded his Napa Valley winery 25 years ago, in time for the 1966 harvest; try his *Fumé Blanc* (a name he coined) or his 1988 Cabernet Sauvignon.

MUSIC

The New York Chamber Symphony of the 92nd Street Y, under the directorship of Gerard Schwarz, opens its fifteenth season on October 5 and 6. Yefim Bronfman plays Prokofiev's Fifth Piano Concerto, Schubert's Fifth Symphony, and Paul Creston's Choreographic Suite.

VIDEOS

The Pollan-Austen Fitness Collection: Tuck those buns, tighten the tummy, burn that fat. Each of the six tapes in this effective series, from the popular Pollan-Austen Fitness Center in New York, addresses—how shall we say it?—a different problem area. The videos are $9.95 each; six for $49.95. To order, call 800-523-5503.



Rik Davis

ASK GAEL

***The children are jaded and hungry.* The Big Apple Festival means fall is here, with Mohawk dancers from the Iroquois nation, a big square dance (everyone welcome), grape-pressing and quilting, and harvest goodies to crunch. Apple growers converge for a celebration of more than 30 varieties from their orchards, all at the World Financial Center, October 5 and 6.**

Don't you ever get tired of eating Italian?
Never. Impossible. Especially when the focus is on pizza and pasta and cute Italian waiters, as it is at Fusillo, a Mezzaluna copycat just a block away on Third Avenue near 75th Street (pizza, $9 to $11; pasta, $9.50 and up). Then there's Trionfo, a polished *ristorante* with good food and a pleasant air, exactly where they're needed most—steps from Broadway. Pastas, $12; entrées, $12 to $21.

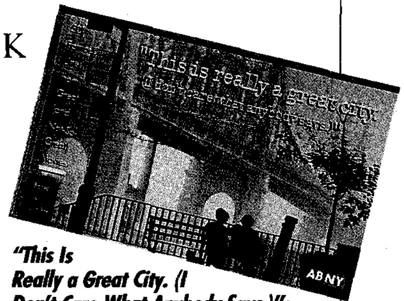
Peter Freed

SCENES

On October 1, from 6 to 9 P.M., 75th Street between Lexington and Third Avenues will be closed to traffic as Peter Allen, Bobby Short, and others gather for Fête de Famille VI. This street fair to benefit the AIDS Care Center at New York Hospital will also feature food from *Mortimer's* and champagne. Tickets ($250; $125 for the under-35 crowd) are available at the entrance, or call 685-0113.

BOOKS

Famous for its crisp, innovative design, Dorling Kindersley once put together books for other publishers (including David Macaulay's *The Way Things Work*). This fall, the company strikes out on its own with, among other titles, *The Ultimate Teddy Bear Book* ($19.95)—a heavily illustrated guide to the stuffed stuff of childhood.



ABNY

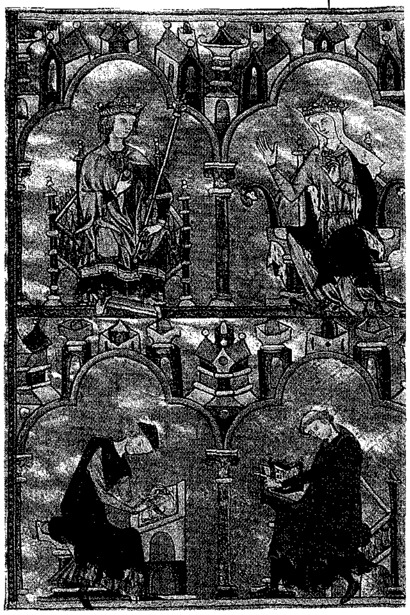
***"This Is Really a Great City. (I Don't Care What Anybody Says.)": 501 Famous Lines From Great (and Not-So-Great) Movies,* edited by J. P. Fennell (Citadel Press; $7.95): Quick! Who said, "Does this boat go to Europe, France?" And remember the line *"You're not too bright. I like that in a man"*? (FYI: The first quote is from Marilyn Monroe in *Gentlemen Prefer Blondes;* the second is Kathleen Turner to William Hurt in *Body Heat.*)**

TELEVISION

What do Shirley MacLaine and Miss Piggy have in common? They're both in the lineup of *60 Minutes: The Entertainers,* a two-hour special starring the best and the brightest from the show's hundreds of profiles and interviews (CBS; October 4; 9 P.M.).

ART

"Masterpieces of the Morgan Library": On October 1, the Morgan *reopens after a two-and-a-half-year renovation.* To celebrate the event, the museum is pulling out the glories of its collection—drawings by Rembrandt and Dürer, signed letters and books by Mark Twain and others, and some of the most beautiful illuminated manuscripts ever created.



NEW YORK

MICKEY MOUSE TIME AT DISNEY

BY
JEANIE
KASINDORF

LORUS
QUARTZ
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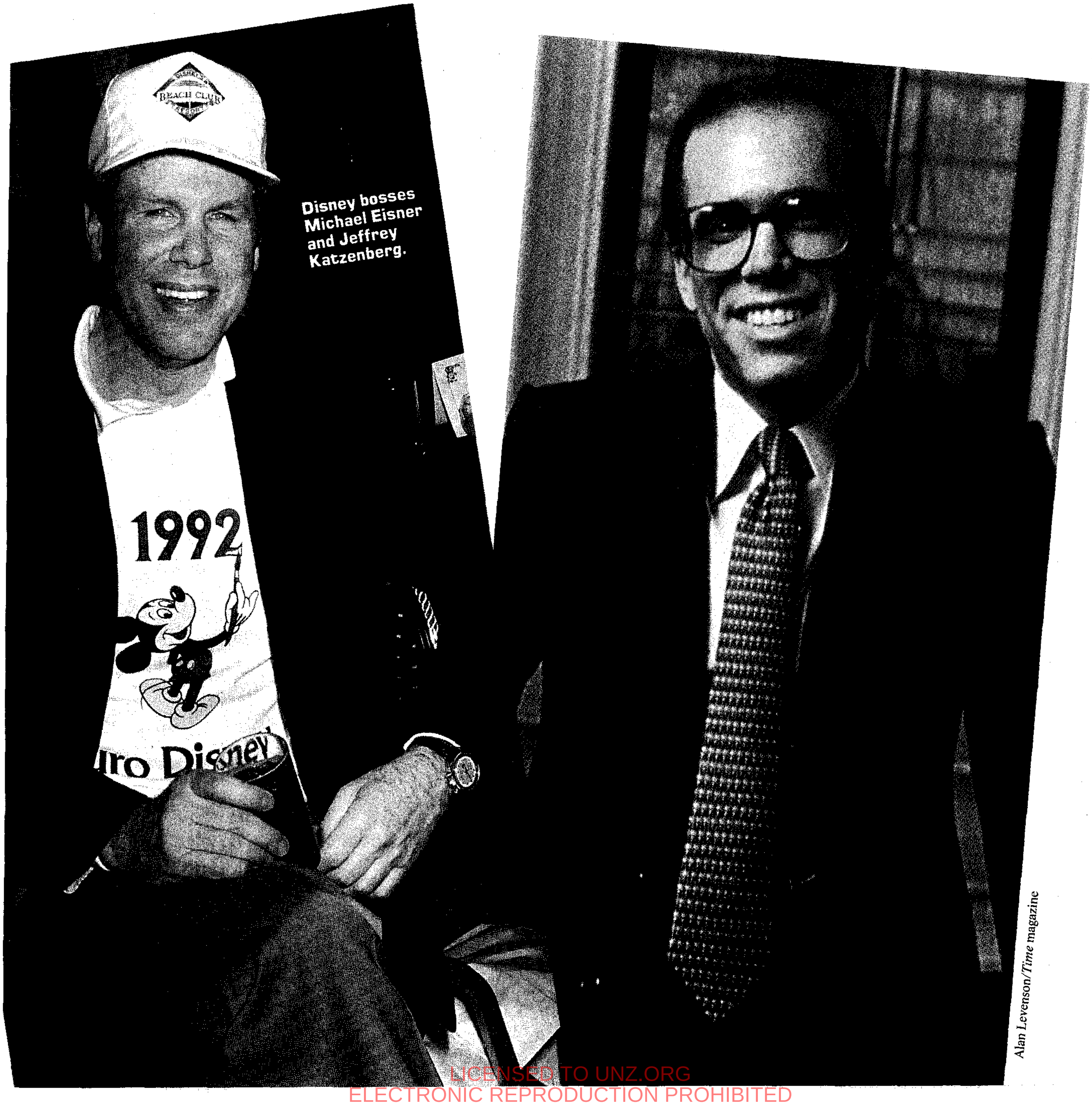
AFTER A LONG HOT STREAK, THE STUDIO LOOKS GOOFY AT THE BOX OFFICE

"YOU'RE 60 DAYS EARLY," JEFFREY KATZENBERG said.

The chairman of the Walt Disney Studios was working the phones again. A legend in Hollywood because of his ability to make 200 phone calls a day, Katzenberg was in the middle of his third of four phone calls made to talk me out of writing a story about the tough times at Disney.

Even in the good days, Katzenberg had never wanted to have anything to do with the press. He lived in a world of oversize egos and high-wire friendships, where the slightest offhand comment could easily offend. Like most of the men who run Hollywood, he had long ago decided that the risks that came from talking to a reporter far outweighed the benefits. Whenever someone did write about him, he spoke to them only on background or offered up a few safe quotes to fill out the story.

This time, there was even more reason not to want to talk. In the past, when reporters came calling, it was because Disney was on top. Since coming to the studio in 1984, he and Michael Eisner, the chairman of the Walt Disney Company, had had an incredible string of hits, from their first film, *Down and Out in Beverly Hills,* to *Ruthless People, Who Framed Roger Rabbit, Good Morning, Vietnam, Three Men and a Baby,* and *Pretty Woman.* "This management had a



Disney bosses Michael Eisner and Jeffrey Katzenberg.

Alan Levenson/*Time* magazine

track record that is awesome, awesome," says Wall Street analyst Manny Gerard of Gerard Klauer Mattison & Co. "These guys were unbelievable."

When they arrived, Disney was in last place among the Hollywood studios with only 3 percent of total box-office revenue. By 1988, it had moved to first place with more than 19 percent of the total box-office take. Eisner and Katzenberg had done it in part by using the Disney Method: Talk tough, talk cheap, and keep total control. And it worked miracles.

The Walt Disney Company's earnings went from $98 million in 1984 to $824.5 million in 1990. The profits came not only from the film division but also from the Disney theme parks, the Disney Channel, hotel and real-estate ventures, and Disney consumer products. By the end of the eighties, Michael Eisner and Mickey Mouse had graced the covers of *Time*, *Newsweek*, and *BusinessWeek*.

Then, in 1989, the film division started to go cold. After a long slump, it was saved by *Pretty Woman*. But by the fall of 1990, things had started to cool down again. In the past twelve months, the studio has had several debacles (among them *The Marrying Man* and *V. I. Warshawski*), two disappointments (*Three Men and a Little Lady* and *The Rocketeer*), and only one modest hit, *What About Bob?* In January 1991, in his now-famous memo, Katzenberg warned his top executives, "There are ominous signs of the stagnation of Maturity which leads inexorably to the disaster of Decline."

"It's no longer 'We got unlucky; the pendulum caught up with us,' " says Manny Gerard, who as long ago as January 1990 warned his clients about the Disney film division. "This is a total breakdown of the system. This is a tragedy we're talking about here."

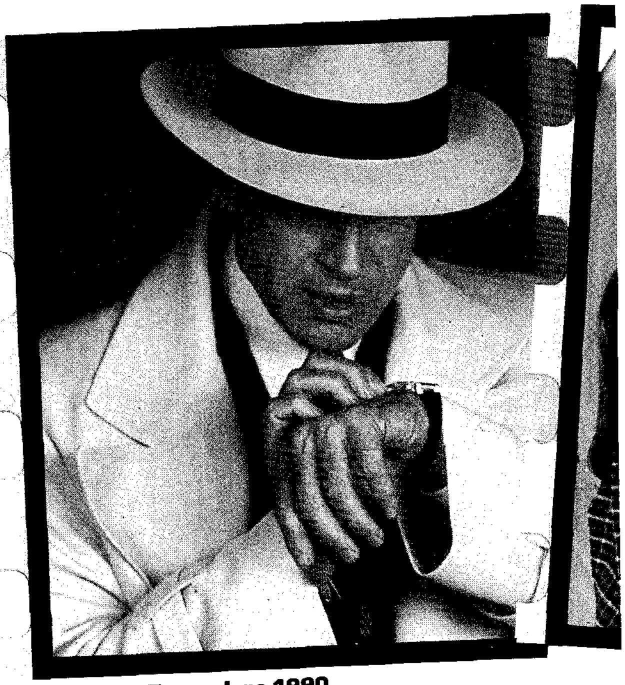
It was a tragedy that Eisner and Katzenberg did not want to discuss right now. "I am changing the direction of what we're doing," Katzenberg said. "It's been on track for nine months and it's all coming together, and you want me to whip it out before it's taken form." He would discuss his plans on background, he said, if I waited another five to eight weeks.

Not believing for a second that the conversation would take place, I told him I was going ahead with the story. "It is not possible, in my opinion, for you to do the story by jumping on it overnight," he said, trying to convince me that writing the story would be bad for me. ("I learned that from him," one former Disney staffer said after I described the conversation. "The trick is to make people feel you're thinking of their own interests, that what is in his best interest is also in your best interest.")

If I insisted on going ahead, Katzenberg said, I would not be able to talk to him or Michael Eisner. "I can tell you Michael's too good a partner to talk to you in a story where I'm not going to talk to you," he said. He was still unfailingly polite, but now there was a slight edge to his voice. "If you are doing it by jumping on it overnight, then go ahead. Talk to a lot of producers and writers and directors. Have fun."

"YOU HAD TO BE ON CALL LIKE A LITTLE SLAVE," SAYS

IN THE FALL OF 1984, MICHAEL EISNER AND JEFFREY KATZENBERG arrived at the Walt Disney Studios in Burbank, California, where a portrait of Mickey Mouse decorates the white water tower that rises over the sprawling San Fernando Valley lot. They had come from Paramount Pictures, where both had spent a large chunk of their professional careers. Eisner, 49, had put in eight years there as president of Paramount Pictures under chairman Barry Diller, who is now chairman of Fox, Inc. Katzenberg, 40, had spent ten years there, starting out in 1974 as Diller's assistant and, by 1982, becoming Eisner's production chief.


Dick Tracy, June 1990.

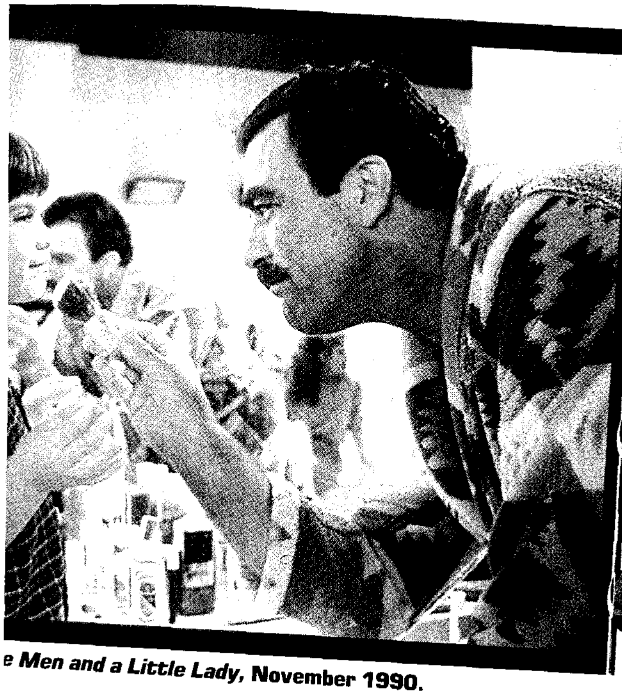
Eisner and Katzenberg came to Disney with firm ideas about doing business in Hollywood—ideas that came in part from their professional experience and in part from their personal histories. In 1981, Michael Eisner had put those ideas on paper in a memo that he wrote (with some polishing from production executives Jeffrey Katzenberg, Don Simpson, David Kirkpatrick, and Ricardo Mestres) to Charles Bluhdorn, the chairman of Gulf + Western, which owned Paramount. Around Paramount, it became known as the Paramount Philosophy Paper.

Rule No. 1 of the Paramount Philosophy was "high concept," or "The idea is king." Diller and Eisner first coined the phrase *high concept*—the notion that a movie should be able to be described, and sold to the public, in one short sentence. It was a philosophy they learned in their years at ABC, where Diller, the vice-president of prime-time television, and Eisner, the head of prime-time programming, invented the movie of the week and the mini-series. There you had to be able to promote a show in between commercials in 30 seconds or less.

Rule No. 2 was "Get them cheap." "Michael believes you should get people when their careers are just starting or are stalling, rather than overpay people who are already there," says one former Paramount executive. "At Paramount, he learned from Diller how to hire everyone on a film himself rather than paying huge fees to agents who package movies. Keep in mind he's a rich kid who doesn't believe in spending his or anybody else's money. It's really out of *Our Crowd*."

Eisner, who attended the exclusive Lawrenceville School before going on to Denison University in Ohio, grew up on Park Avenue, where his parents made him wear a jacket and tie for dinner. Eisner's grandfather was one of the founders of the American Safety Razor Company, which he and his partners sold to Philip Morris. Another grandfather became wealthy running a clothing business that manufactured uniforms and parachutes for the Army. Eisner's father, Lester, was a lawyer who invested in New York real estate.

"I was brought up to believe that money is not frivolous," Eisner once told Tony Schwartz (*New York*, July 30, 1984). "My grandfather drove across the Willis Avenue Bridge to save the toll. My father believed I should know what I had, but one of the lessons I learned was that you do not



e Men and a Little Lady, **November 1990.**

***Scenes From a Mall*, February 1991.**

spend capital. The idea of responsibility with other people's money stayed with me, particularly in this industry, where you're up against people who discount the value of other people's money."

RULE NO. 3 OF THE PARAMOUNT PHILOSOPHY was "Keep control." In the seventies and eighties, Paramount gained a reputation for being a studio that tried to make your movie for you. "It starts with Michael," says one former Paramount producer. "Michael is one of the biggest f---ing control freaks you'll ever know."

It followed through with Katzenberg, who learned the business from Diller and Eisner. Katzenberg, the son of a stockbroker, was raised on Park Avenue only a half-block away from Eisner. At the age of fourteen, he became a volunteer in John Lindsay's mayoral campaign. After graduating from Fieldston, he spent a year at NYU, then dropped out to work at City Hall. In the early seventies, he left politics for show business. He worked briefly as an agent and as an assistant to producer David Picker before finding a home at Paramount.

FORMER EXECUTIVE. "YOU NEVER SEE YOUR FAMILY."

Katzenberg learned to run a studio so that every decision—no matter how minor—eventually had to come up to him. At Disney, he hired two executive vice-presidents. He brought Ricardo Mestres over from Paramount. Mestres, 33, whose father is a partner at the New York law firm Sullivan & Cromwell, is another well-to-do New Yorker who went to Buckley, Exeter, and Harvard. Despite his upper-crust upbringing, he was hired out of Harvard by Don Simpson under a minority-hiring program at Paramount. Katzenberg also brought in David Hoberman, 39, a literary agent at ICM who is the son of Ben Hoberman, a former ABC Radio president who created the talk-radio format. But Hoberman and Mestres were given little leeway to make final decisions. Production vice-presidents say that after signing on at Disney, they quickly discovered that they were mere messengers carrying information from filmmakers up through Hoberman and Mestres to Katzenberg and then back down again.

"I think Jeffrey has always been a control freak," says a former Paramount executive. "I think it was always in his nature, absolutely. His office at Paramount gave you a clue. It was all white, blindingly white, with nothing on the desk but one blue felt pen and one black felt pen, and his index cards with 'to do' lists."

Rule No. 4 of the Paramount Philosophy, which would never find its way into a memo, was "Work the staff at Katzenberg's manic pace." Then, if a wonderful project suddenly appeared, you would be the first studio to find it (at Paramount, Katzenberg was nicknamed "the Golden Retriever" for his ability to bring in projects). The "What Makes Jeffrey Run" stories are legend: how he could be found in his office at six every morning, including Saturdays. How he could squeeze his 200 phone calls plus two breakfast meetings, a lunch meeting, and a dinner meeting into every day.

"On a regular day," says one former production executive, "I'd be there by 7 A.M., and unless I had a business dinner, I'd leave at eight-thirty. On Saturday I'd work from nine to six and on Sunday from noon to five. It was kind of an unwritten rule that you had to come in and do your reading there. At other studios, the production executives read their scripts at home. But there was the idea that if you read something and liked it, you had to be there to tell someone. You had to be on call like a little slave. There wasn't a day I never felt panicked.

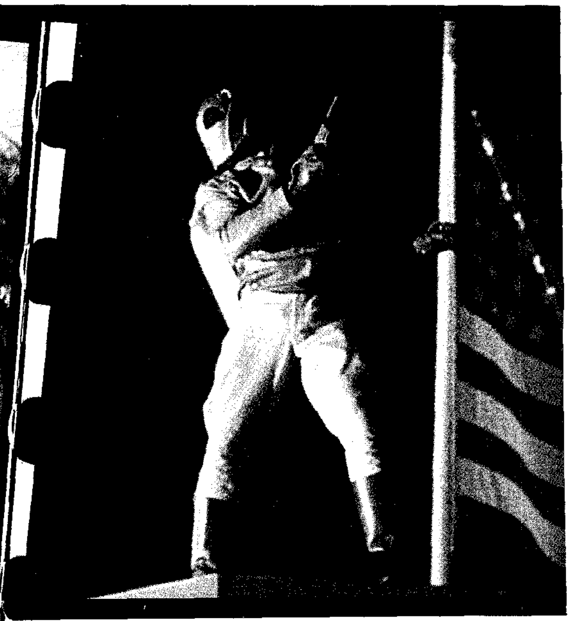
"You become so insulated. You never see your family. You miss those essential components that you need to figure out what good stories are all about. Jeffrey hasn't seen his twins growing up; he has missed all that. He was there at six in the morning, at seven on Sundays. On Sundays he would take a break and take his twins to breakfast, then come back to the studio."

Chris Zarpas, one of the presidents of Island World LA, was hired by Katzenberg as a production vice-president in 1987. "Jeffrey called me for my job interview in his office at 7 A.M. on a Sunday," he says. "There is one story I'll never forget that typified the time I was at Disney. I had to write a development memo for a Friday meeting. It was Wednesday at 10:30 P.M., and I was in my office furiously working away, and Ricardo Mestres walked by. I said, 'I'm kind of panicked. I'm having a terrible time.' He look at me very gravely and with absolute seriousness, he said, 'Chris, let me give you some advice. Your brain's about to shut down. Work until midnight, go home, get some sleep, come back at four in the morning.'

"But this is very important," Zarpas continues. "I look back

Photographs: left, Kobal Collection; right, Everett Collection (2).

***The Marrying Man*, April 1991.**



***The Rocketeer*, June 1991.**

on that story with the utmost affection for the place. Because I was never asked to do anything that they wouldn't do themselves. Jeffrey Katzenberg works harder than anyone I've ever met in my life. There was a time Jeffrey called me for a meeting with a director on a Sunday that lasted ten minutes, when he knew I had 50-yard-line tickets to go to the Super Bowl. People say, 'What an assh---,' but I don't look at it that way. I was a kid in Washington distributing little art films, and I was given the opportunity of a lifetime.

"And I learned how to make a movie. I was hired away by a company paying me a lot of money and giving me enormous latitude in making decisions because I have the Disney cachet. I look back as one who made a career out of the Marine Corps might have looked back on boot camp. It was treacherous; it was hard; it was horrible at the time. But I was given the education of a lifetime."

named Helene Hahn, whom Eisner and Katzenberg brought over from Paramount. She soon became known around town as "Attila the Hahn." "There is an absolutely arrogant attitude among Helene Hahn and all her people," says one agent. "She is, in a way, Jeffrey's hit man. There's always been a give-and-take in negotiations, but with her there is the attitude 'Excuse me, take it or leave it.' "

Once the contract negotiations are concluded, the real fighting begins. There are endless meetings about the script, and an endless number of production memos. "All the studios do it to some degree," says a former executive. "But at Disney, they got carried away. It started off as a methodical way to respond to screenplays and ended up being a real kind of dogmatic piece of communication. 'On page 33, we don't think Charlotte should use the words "Mom died." ' Basically what it was saying was 'Jeffrey's not going to make this movie with those words in it.' "

'YOU'D PITCH 'LAWRENCE OF ARABIA' AND THEY'D AS

THERE HAS ALWAYS BEEN AN ONGOING BATTLE between studio chiefs and filmmakers over who gets to make a filmmaker's film. With the Disney Method, Eisner and Katzenberg raised that battle to high art. "You know about a 'hands on' experience?" quips one producer who used to make movies at the studio. "Making a movie for them is a 'hands in' experience."

It starts in the pitch meeting. "Most studios just sort of listen to you and get the gist of what you want to do," one screenwriter says. "At Disney, they want to know every single detail; they want to take as much spontaneity out of the process as possible. They write down every word you say. It's like giving a deposition—you feel like you're testifying. And they are obsessed with details that don't matter. You'd pitch *Lawrence of Arabia* and they would want to know what color shoes he would be wearing."

The Disney Method continues in the contract negotiations. The studio tries to get writers, directors, and producers cheap and then sign them to multi-picture deals. "The whole tenor is 'Let's go beat them up,' " one former production executive says. "They disregard everyone's previous quote. It's unheard-of. If a writer says, 'I made $70,000 for a screenplay at Fox,' they say, 'We don't care; you deserve $60,000.' "

The legal-and-business-affairs department is run by a lawyer

In one preproduction meeting that has become a legend on the Disney lot, a director's blood pressure rose so high that his doctor ordered him not to make the movie. Stuart Gordon was meeting with David Hoberman about *Honey, I Shrunk the Kids* when his nose started to bleed because of his blood pressure. "My doctor said, 'I think you have to make a decision of whether you want to make this movie or want to live,' " says Gordon, who despite the experience is now the executive producer of the sequel, *Honey, I Blew Up the Baby,* for Disney. "But I don't think you can lay it on David. Part of the problem was I was coming off another film and had had no break. Although the Disney people are the roughest guys in town, I think it's typical of prepping almost any movie."

ONCE THE SHOOTING STARTS, THE DISNEY EXecutives still keep close control, often stationing young executives on the set with cellular phones. On *The Marrying Man,* crew members distributed T-shirts showing a bar slashed across the picture of a monkey talking on the phone.

Business Week writer Ron Grover, in a book called *The Disney Touch,* tells of how director Garry Marshall stormed off the set of his first Disney picture, *Beaches.* "They come in and make you crazy," said Marshall, who went on to direct *Pretty Woman.* "I wasn't going anywhere [when I walked off the set]. I just

Photographs: left, Kobal Collection; center, Everett Collection; right, Photofest.

Warshawski, August 1991.

went into my act. Pretty soon, everyone is so worried that you'll leave that they leave you alone."

Joe Johnston, who directed *Honey, I Shrunk the Kids* and *The Rocketeer,* says he won't work for the studio again. "They took me because I hadn't directed before and I was cheap. They do that, then they like to think they can push you around. You can make your own movie, but you have to stand firm. I even had to have one of the young production executives thrown off the set once. The truth is you will only get respect from them if you are tough, and the tougher you are, the more respect you'll get. If you got Jeffrey in a room and called him all the worst names you could think of, you'd get his most respect. It's so twisted, it's so bizarre."

Over the past seven years, it has become a cliché in Hollywood to say you won't work for Disney. "They've been calling me about a project that they're really anxious to do," one producer says. "The answer is 'I'm too old and too rich to deal with the s---.' What they do is they totally dispense with producers. Then, in postproduction, they tend to dispense with directors by simply doing it their way. There is a very limited number of able directors and able writers, and they don't go there, because they become functionaries."

HAT COLOR SHOES HE'D BE WEARING," SAYS A WRITER.

Yet for all the complaining, there are still plenty of people who say they have no trouble working within the Disney system. Marty Kaplan, a former Mondale speechwriter who is a writer-producer at Hollywood Pictures, says, "There's a difference between the studio having a point of view and fighting for it and being a dictator. The fact that the studio has a point of view is something someone should be grateful for. The rough and tumble of 'I hate this; I love this; don't do that,' that's the reality of living inside Disney, and some people don't have the stomach for that. Some people think that's an inappropriate way to conduct business. I don't. I guess you just have to want to fight for what you care about. In a business that's totally subjective, it's not such a bad thing that to have anything happen requires spilling some hormones."

Robert Cort, who with his partner, Ted Field, has produced *Outrageous Fortune, Three Men and a Baby,* and *Three Men and a Little Lady,* says, "There's a continuum among studios from totally laissez-faire, to the point where you wonder how someone could give over so much money with so little oversight, to totally hands-on. And they're at that end of it. They are an enormously hands-on group of executives. That's the corporate mentality.

"A lot of this has to do with your expectations. If you're expecting someone to say, 'Hey, go make your movie,' that's certainly not the place to be. Because they are forceful, you have a lot of arguments with them. Listen, I grew up in a family where you argued. It's not the most painful thing in the world. Given the choice, we would prefer to be with the hands-on type. A lot of good things come out of it."

Even once the picture is finished, Katzenberg never lets up. "Jeffrey basically ran the marketing and distribution departments as well," one former Disney marketing staffer says. "In the marketing meetings, they would play a TV spot or a rough cut of a trailer, and almost before it was finished, Jeffrey would say, 'That's a good start, but look, the music cues, you've got to open here, and the opening image should be at the end. Now, here's what you need at the beginning: Move that image from the middle, and guys, lighten up the music; okay, next.' I would never be able to be that single-minded about my business, ever. Some say that's pathological; some say it's the mark of a good executive."

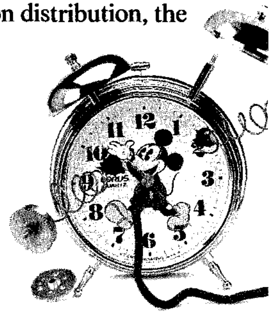
FOR SIX YEARS, THAT SYSTEM GAVE KATZENBERG and Eisner a remarkable run of successes. They created the Disney formula film—an urban, adult comedy starring easy-to-get-for-a-good-price television and movie stars. It was a strategy that Katzenberg called bottom fishing, and the box-office dollars started pouring in.

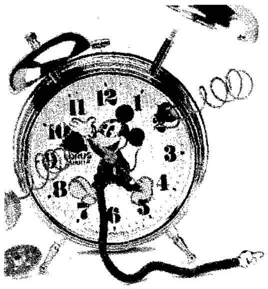
Their first film, *Down and Out in Beverly Hills,* starring three down-on-their-luck actors, Bette Midler, Richard Dreyfuss, and Nick Nolte, was made for only about $14 million and took in about $62 million from U.S. and Canadian box office alone, or about $34 million in actual film-rental revenue that the theaters return to the studio.

Even more dramatic is the story of *Pretty Woman,* Disney's biggest box-office hit. Katzenberg bought a script called *3,000,* a dark story about a softhearted prostitute and a heartless businessman. Disney hired Garry Marshall, a successful film director who had created the television comedies *Laverne and Shirley* and *Happy Days* when Katzenberg and Eisner were at Paramount, to turn it into a comedy. Disney made the film for $17 million (paying Julia Roberts only $350,000).

It took in $178 million in U.S. and Canadian box office, or $98 million in actual film-rental revenue that the theaters return to the studio. (Runaway hits return about 55 percent of the box-office take, moderate hits return about 45 percent, and flops return about 35 percent.) It then took in about $50 million in foreign theatrical release and another $90 million in the sale of videocassettes. According to Art Murphy, the box-office analyst for *Daily Variety,* those three markets represent 50 to 60 percent of the revenue that a successful film will bring in over five to seven years (from world box office, home video, pay television, network television, cable television, and television syndication). That means the total revenue the studio will take in is $396 million to $476 million—minus its original $17-million investment, the $20 million or more it spent on distribution, the interest on those funds, and whatever share of the profits was promised to the stars or filmmakers.

From 1984 to 1990, the Walt Disney Company's earnings exploded exponentially. The Disney Studios contributed to that with more than their new box-office hits. They also brought in big profits by releasing films from the Disney film library on videocassette and





selling them to the Disney Channel and other cable outlets. And they accelerated the rerelease of animated clasics like *Lady and the Tramp* from every seven years to every five years.

They have been well rewarded for turning the company around. This year, Michael Eisner, who lives in Bel Air with his wife and two sons (a third son is in college), will take home a $750,000 salary plus a $10.4-million bonus. Jeffrey Katzenberg's contract is not a matter of public record. But it earned him enough to provide him and his wife and eight-year-old twins a house on Carbon Beach in Malibu and a nouveau Mediterranean mansion in Beverly Hills.

By the winter of 1988, Eisner and Katzenberg had decided to use all the new money that was flowing in to the company to finance even more movies. They announced that in addition to their existing movie labels, Touchstone Pictures and Walt Disney Pictures, they were adding a new label called Hollywood Pictures. They named David Hoberman the head of Touchstone Pictures and Walt Disney Pictures and made Ricardo Mestres the head of the new Hollywood Pictures. They hoped that eventually the new label would produce ten to twelve pictures a year, almost doubling the number of pictures coming out of the Walt Disney Studios—and doubling the company's profits.

SO FAR, IT HASN'T WORKED OUT THAT WAY. IN 1989 and the beginning of 1990, Disney went through a long slump, with films like *Cheetah, An Innocent Man, Gross Anatomy, Blaze,* and *Where the Heart Is.* The studio fell to fourth place in the 1989 box-office ranking. At the same time, it was being forced to pay more for talent, both because of rising prices in Hollywood and because the down-on-their-luck actors it had hired for its early films had become high-priced stars.

In the first half of 1990, Disney's box-office figures rose dramatically because of *Pretty Woman, Arachnophobia* (which took in $53 million in North American box office, or about $24 million in film rentals), and Warren Beatty's *Dick Tracy* (which took in $104 million, or about $57 million in film rentals). But *Arachnophobia,* which the studio had hoped would be a $100-million hit, was a disappointment—in large part, many thought, because of a botched marketing campaign. And *Dick Tracy* exacted a different kind of price. Suddenly, a studio that had been known for its ironclad control had allowed a film to run out of control. The movie cost the studio $46.5 million to make. Even worse, according to figures obtained by *Daily Variety,* it cost $54.7 million to distribute. The $54.7 million included $48.1-million spent on advertising and publicity to try—unsuccessfully—to beat the record that Warner Bros. had set with *Batman* the year before.

Then came the fall of 1990. It started with two flops, *Taking Care of Business* and *Mr. Destiny.* They were followed by two disappointments. *Rescuers Down Under,* the animated film that was supposed to be this year's *Little Mermaid,* took in only about $12 million in film rentals compared to about $46 million from *Mermaid. Three Men and a Little Lady* took in about $32-million in film rentals compared to about $92 million from *Three Men and a Baby.* "Both *Rescuers* and *Three Men and a Little Lady* ran into a buzz saw called *Home Alone,*" says Wall Street analyst Manny Gerard. "It went after their audience, and it just buried them. 'Cause every kid in America wanted to see *Home Alone* 63 times."

Disney had moderate successes in *Green Card* and *White Fang.* Then things got dramatically worse with films like *Run* (which took in about $1.5 million in rentals), *Scenes From a Mall* (about $3.4 million), *One Good Cop* (about $5 million), and *Wild Hearts Can't Be Broken* (about $2.5 million).

In April, the company released *The Marrying Man,* the film that *Premiere* magazine dubbed the "production from hell." It was originally budgeted at $15 million, ended up cost-

101 EXPLANATIONS

WHY THE DISNEY MAGIC STOPPED WORKING.

SO WHAT WENT WRONG? HOLLYWOOD is a place where there are almost as many theories about how the business works as there are unsold screenplays. Here are the most popular theories about what has gone wrong at Disney:

NOBODY KNOWS

First coined by screenwriter William Goldman, the theory is that since nobody really understands what the audience wants, all studios will inevitably have their good times and their bad times.

"I really don't want to be anywhere near this," says a producer. "But take a look at the movies that came out at Paramount after Eisner and Katzenberg left. It was as bad a year as they're having now." Indeed, the list bears him out. In 1985, following some very successful years, the studio released a particularly unmemorable roster of films: *Clue, D*A*R*Y*L, Explorers, King David, Macaroni, Rustlers' Rhapsody, Stephen King's Silver Bullet, Summer Rental, That Was Then . . . This Is Now, Young Sherlock Holmes.* The only notable films on the list are *Compromising Positions* and *Witness.* "Michael and Jeffrey don't talk about that," the producer says. "They neatly escaped it. So this is not 'Oh, my God, how did this happen to us?' It happened before, it will happen again."

SKINNING THE CAT

"They made pictures to a formula that wasn't an obvious formula in the beginning," says Wall Street analyst Manny Gerard. "Now it's an obvious formula. They skinned this cat every way it can be skinned." A former Disney producer says, "I'm on way deep background here, but I think it's a good thing what happened to Disney, because it proved no formulas work. It can work for a little while, and then the audience is exhausted and you have to change. People are responding to quirky movies with unsympathetic heroes, stories that even have unhappy endings. And this is a lesson for everyone."

NICKEL-AND-DIMING

This is one of the two theories that presuppose that there is divine retribution in Hollywood. "It's karma for killing people in deals," says one producer. "There's a way in which you get punished for going for the extra dime, for saying, 'Screw you, plus options on your next six pictures,' 'Less money than your last screenplay, plus your first child.' "

The proponents of this theory love to point to the debacle of *The Marrying Man,* where Jeffrey Katzenberg hired an untested but cheap young director to handle two difficult stars like Kim Basinger and Alec Baldwin. "It's insane; it's not wise," says another executive. "Where Michael Eisner is always flawed is that for him it's axiomatic that you can't buy more quality with more money."

ing about $26 million, and took in only about $4.5 million in rentals. But even worse than the financial loss was the psychic loss. For the second time in less than a year, the studio had a film that was out of control. It had taken an inexperienced first-time director and put him in charge of a project with two volatile stars who fell in love on the set. Midway through shooting, the studio had to threaten to sue Kim Basinger if she caused any more slowdowns. In May, it had its one solid hit of the year in *What About Bob?* (about $28-million in rentals).

Touchstone president David Hoberman.

Then came summer. The recession finally hit the movie business as theater admissions dropped to their lowest level since 1974. There were only three big summer hits—*Terminator 2* ($191.5 million in North American box office, or about $105 million in film rentals), *Robin Hood, Prince of Thieves* ($156 million or about $86 million in film rentals), and *City Slickers* ($116.4 million or about $64 million in film rentals)—and none of them belonged to Disney. As with *Three Men and a Little Lady,* the studio had pinned high hopes on *The Rocketeer.* It had cost about $40 million to $45 million to make, and it took in about $21 million in film rentals. "The *Rocketeer* thing really was a marketing debacle," one insider says. "They made every fourteen-, fifteen-year-old boy think it was a baby movie and completely missed their teenage audience."

The Rocketeer was followed by *V. I. Warshawski,* the Kathleen Turner film that became a Hollywood laughingstock. It cost about $17 million and took in only about $3.7 million in film rentals. It was followed by *The Doctor,* the studio's one critical success of the year, which cost about $19 million and could eventually take in $18 million in North American film rentals. Although some of these films will make money for the studio after a five-to seven-year run, the way everyone in Hollywood judges a hit is by how well a film has done in its North American run. And Disney films aren't doing well anymore.

Hollywood Pictures accounted for an embarrassing string of those films—*Taking Care of Business, The Marrying Man, One Good Cop, Run,* and *V. I. Warshawski.* That added up to five of its first six films. The rumor mill around Hollywood started speculating about how long Mestres would be in his job. But no one who knew Eisner and Katzenberg well believed they would remove him. "This is a group of people who are very loyal," one former Disney insider says. "By giving up on Ricardo, Jeffrey would be admitting that he was giving up on himself."

ON JANUARY 11, 1991, JEFFREY KATZENBERG distributed a 28-page memo to fewer than a dozen top executives at the studio. Called "The World Is Changing: Some Thoughts on Our Business," it was sent out on what was known around the studio as "weekend read." To the great glee of everyone in Hollywood, it was soon going out on fax machines all over town, followed by an anonymously written 25-page parody. By the end

TALKING BACK

This is the second of the divine-retribution theories, which holds that their bad year is punishment for all those pages of production notes that tell a filmmaker how to make his film. "If you look at the big successes at Disney," says one former Disney staffer, "they have always been where they weren't able to intrude as much with a director. Peter Weir in *Dead Poets Society,* Bob Zemeckis in *Roger Rabbit,* Garry Marshall in *Pretty Woman,* Barry Levinson in *Good Morning, Vietnam.* With the exception of *Three Men and a Baby* and *Cocktail,* their biggest films had very strong, very opinionated guys directing them."

Proponents of this theory love to point to Randa Haines, who directed *The Doctor.* The studio wanted the film to end with the comic scene (complete with a visual gag about enemas) where the doctor turns his interns into patients. Haines wanted to end it with the dramatic scene on the hospital roof where the doctor reads a note from a fellow cancer patient who has just died. "Their ending tested a couple of points better," she says. "And I really searched my soul a lot and felt I could not sleep at night if I made those changes. And Jeffrey heard me say that and, without any malice at all, said, 'Finish your movie.' "

BEEP, BEEP, BEEP

"Their marketing sucks," one former Disney staffer says. "They do everything in-house, which is cheap but stupid." All over town, producers, directors, agents will tell you that Disney needs to find a new way to market its movies. "They have the same trailer for all the films with the same pattern," says a studio executive. "They tell the whole story—beep, beep, beep—with that same announcer's voice Jeffrey likes. It's just stale; they should shake it up and invigorate it."

MOVIES, MOVIES, MOVIES

This theory is predicated on the notion that they should never have increased the number of movies they were producing. "When they started Hollywood Pictures, I asked them one question," Manny Gerard says. " 'How do you increase the units of production and maintain quality?' I still haven't gotten an answer."

One studio executive says he could have told them that from his own experience. "There's a dirty little secret in this town," he says, "which is that there is always too much money and not enough talent. There is such a dearth of talent when it comes to writers, directors, and producers that it's frightening. And when you increase your output in production in proportion to your ability to finance movies, you will fail. Until you have done it, you don't know how hard it is."

TOO MUCH JEFFREY

"They have extremely good people in David and Ricardo," says one producer. "They ought to give them more power. Let them go with their instincts in a lot more cases. That will take care of the problem they have with filmmakers, because those people are more influenced by the filmmakers. But if everybody has to go up to Jeffrey on every little decision, what comes back is not what they believe is right but what they believe Jeffrey believes is right. Which isn't always right, because Jeffrey can surprise you a lot of the time."

TOO LITTLE JEFFREY

"Here's the problem," says one former Disney staffer. "When Jeffrey is focused on a single thing, there's no one better. Because Jeffrey's so good, Michael has allowed him the freedom to look into other areas. He made Disney Television a personal mission; he got involved in a lot of areas of the company. Jeffrey flew off to the park in Japan and came back and said, 'The toilet in stall No. 3 at the Space Mountain Ride isn't working.' Jeffrey got into too many things." ■

Photograph by Gary Friedman/Los Angeles *Times.*

The Doctor, August 1991.

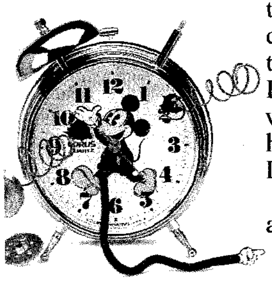
of the month, it was reprinted in its entirety in *Daily Variety*. “Everyone at the studio felt the memo was an apologia for the year to come,” one former Disney executive says. “He had already seen the disappointing returns from *Rescuers* and *Three Men and a Little Lady*, and I don't think he felt he had a hit among the rest of the batch. They felt it was written by Jeffrey the politician, Jeffrey the survivor.”

Only a few insiders realized that the Katzenberg Memo, as it quickly came to be called, was in large part a restatement of the major points of Michael Eisner's 1981 memo to Charles Bluhdorn. (“Michael jokes that he plagiarized it,” one insider says.) “Since 1984,” Katzenberg wrote, “we have slowly drifted away from our original vision of how to run our movie business.” Then he spent 28 pages repeating the principles from the Paramount Philosophy Paper—adding one new one: “People don't want to see what they've already seen.”

KATZENBERG TALKS ABOUT GIVING UP SOME CONTROL.

“Having tried and succeeded, we should now look long and hard at the blockbuster business . . . ,” he wrote, “and get out of it. . . . The number of hours [*Dick Tracy*] required, the amount of anxiety it generated and the amount of dollars that needed to be expended were disproportionate to the amount of success achieved . . . *Dick Tracy* was a great experience . . . but as much as *Dick Tracy* was about successful filmmaking, it was also about losing control of our own destiny. And that's too high a price to pay for any movie.”

On March 31, Disney declared declining six-month earnings for the first time since Eisner took over. The company's second-quarter net income declined 29 percent, to $126.6 million from $178.5 million the year before. The film-entertainment division's operating profit (which accounted for about one third of the company's net income) fell 20 percent, to $46.2 million from $57.8 million the year before, at a time when the rest of the industry's box office stayed strong. The company's earnings were also hit badly by the recession and declining attendance at Disney's theme parks and hotels, combined with the cost of expanding theme parks and hotel and real-estate projects, including Euro Disney, outside Paris.



On June 30, Disney had to announce once again that its net profits for the quarter had fallen 31 percent from the same quarter the year before, to $165.5 million. The profits for the film division rose 8 percent from the previous year's quarter, to $79.1 million from $73.3 million due to the fact that the studio released four profitable videocassettes in the quarter, compared to one in the same quarter the year before. Eisner issued a statement saying the decline was the result of lower levels of domestic and international travel, the current recession, and less than expected box-office performance.

The financial outlook for the immediate future is not bright. “The film division is going to have another difficult year in profitability,” says Wall Street analyst Harold Vogel of Merrill Lynch. “The international release of this year's films won't be as strong, and the video sales will be slower. Last year, they had very high foreign sales with *Pretty Woman* and *Little Mermaid*, and they won't have anything like that this coming year.” Says Manny Gerard much more bluntly, “It doesn't take a rocket scientist to figure out how this year's pictures are going to do overseas. Except for *Green Card*, because it has Gérard Depardieu, and *Three Men and a Little Lady*, it's going down the toilet.”

“STUDIOS HAVE DIFFERENT PERSONALITIES,” producer Robert Cort says. “There are very hysterical, truly out-there studios and very paranoid studios. Disney is a very obsessive-compulsive studio. And you know obsessive-compulsives: When they have a problem, they will be very compulsive about how they deal with their problem. Disney is right now saying, ‘All right, let's look at ourselves.’ I really respect those guys for doing that.”

Even before Jeffrey Katzenberg wrote his memo, he was looking for ways to try to bring in new types of films to Disney and ways to bring in big films with less risk. Several months before, he signed a deal with former Carolco partner Andy Vajna, who produced the big-budget action-adventure *Rambo* films. The five-year deal called for Disney to distribute the Vajna films. In the memo, Katzenberg wrote that this would allow Disney “considerable upside potential with minimal downside risk.”

At the same time, Katzenberg was negotiating a deal with independent producers Don Simpson and Jerry Bruckheimer, his old friends from Paramount, who produced *Beverly Hills Cop, 48 HRS.*, and the big-budget *Days of Thunder*. In the memo, Katzenberg assured his staff that the deal “will be structured so that they will be extremely well rewarded in success. But they will also be at substantial risk, along with us, in failure.”

Even more dramatic than that was what began happening a couple of months after the memo was written. Katzenberg started talking about how he was going to *give up some control*. “I understand that Michael told him, ‘You've got to let these guys have more say; you're running the whole studio,’ ” says one studio executive who has spoken to Hoberman and Mestres. “In February and March, Michael really tried to step in and get him to allow the guys more autonomy. According to David and Ricardo, he was very forceful then.”

The question now is whether Hoberman and Mestres will be able to take this opportunity and run with it. Those who have worked with the two men say they are placing their bets on Hoberman. “David has always given Jeffrey less of his way than Ricardo has,” one says. “I think Ricardo is more of a soldier and

Photograph by Photofest.

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ONE BIG HIT COULD MAKE DISNEY A HERO AGAIN.

David is more of a partner." Says another, "One of the theories about why Hollywood Pictures has failed is that Ricardo serves on a platter to Jeffrey all the movies that Jeffrey would make. What David has on his platter is movies that Jeffrey wouldn't make."

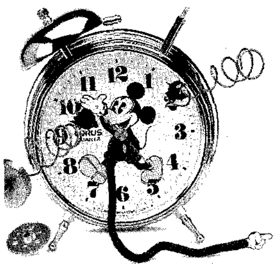
Katzenberg continued to insist that he did not have time to talk about these changes. And Hoberman and Mestres, despite the new autonomy they are supposed to be acquiring, said they could not talk if Katzenberg was not going to talk. But Michael Peyser, the senior vice-president for production at Hollywood Pictures, did agree to talk on the record about the changes at the studio.

"There's an understanding that sometimes in companies, the company can be perceived as one person," Peyser said. "There's a consciousness on Jeffrey's part and everybody's to say that's never really been the case and it's important to let filmmakers know we want to work with them and help create their movies. Remember when they used to build houses with diagonal supports in the walls, and then they stopped using them and realized houses are just as strong? I think that's what we're realizing. We don't need to create such a support system, and in fact there may be more breathing room if we don't.

"There was a strong feeling at this level of senior management that there was a frustration with the process. It was something that was recognized quite clearly by the rest of senior management, Katzenberg, Eisner. To some extent, Ricardo and David have been instrumental in bringing that to bear and making their companies their own companies."

"So not every decision is made by Jeffrey now?" I asked.

"Those days are long gone," he said.



Peyser said that the changes had nothing to do with "any one string of films, successes or failures."

"Do you really believe that they would be talking about changes if the studio wasn't having a rough year?" I asked.

He laughed. "It's harder to get people to respond if you're winning every day," he said. "Obviously it's responsive. But the internal impetus has always been there. One positive thing I should say. I think what's going on is a testament to the smartness of these guys. What's smart about them is that they're not deaf."

In July and August, Katzenberg took the same message out on the town. In an unusual series of meetings that had everyone buzzing, he visited all the powerful talent agents and lawyers in Hollywood. The meetings served two functions: He wanted to meet younger agents whom he had never met, and he wanted to talk about the new way Disney was going to do business. It was a way of trying to patch up his relations with a group of people among whom it had become popular to say, "The last place we'll take this is to Disney."

He told the agents and lawyers he planned to step back and let Hoberman and Mestres take more control. "He talked about giving more creative freedom to filmmakers if they made a film cheaply," one of the lawyers says. "He said if it's a very expensive film, he's going to interfere. If it's not, there will be less interference. He was also trying to say they will become a kinder, gentler nation in terms of negotiating. He said they will try to make deal-making a little smoother. He apologized for making a big mistake in green-lighting all of these expensive movies. He said there's a new era; he's going to make less expensive movies and give more creative freedom. I think everybody's attitude is: We'll wait and see."

THE WALT DISNEY STUDIOS STILL HAVE TO GET through at least one more year without a big hit in sight. The best possibilities the studio can cite as strong Thanksgiving/Christmas movies come from the new animated version of *Beauty and the Beast* and a remake of the Spencer Tracy–Elizabeth Taylor classic *Father of the Bride,* starring Steve Martin and Diane Keaton. The only films the studio can point to as possible big summer releases are *Sister Act,* a comedy starring Whoopi Goldberg as a nun, and *Encino Man,* a film starring MTV comic Paulie Shore.

In November, the studio is also going to have to ride out the storm of publicity about *Billy Bathgate,* which has already been dubbed "Billygate" after the disastrous *Heaven's Gate.* The film, based on the E. L. Doctorow novel, stars Dustin Hoffman and Bruce Willis and is being directed by Robert Benton. It was originally set to open in June, then was postponed while Dustin Hoffman finished shooting *Hook* (the Steven Spielberg version of *Peter Pan,* which is expected to be the big movie of this Christmas season) before coming back to New York for reshooting. The film's budget has risen to $40 million amid rumors of unhappiness among the Disney executives.

Still, no one knows better than Michael Eisner and Jeffrey Katzenberg that all it takes is one big film to turn their fortunes around. It's popular now in Hollywood to say that it can't be found on their release list. "Ask them what their summer movie is," said the producer who says he is "too old and too rich" to work for them. "Ask them! They don't have one!" But no one picked *Pretty Woman* ahead of time. No one picked *Home Alone.* No one picked *Ghost.* All it will take is another *Pretty Woman* to come out of nowhere and Eisner and Katzenberg will be heroes again.

"I'm convinced it's a cyclical thing," says Chris Zarpas, the man who owes his career to Disney. "I honestly believe the Movie God flies around this town and settles down at a commissary for a couple of years and then flies on. That's part of what keeps people going in this business—the magical and mysterious nature of it." ■

Photograph by Steve Sands/Outline.

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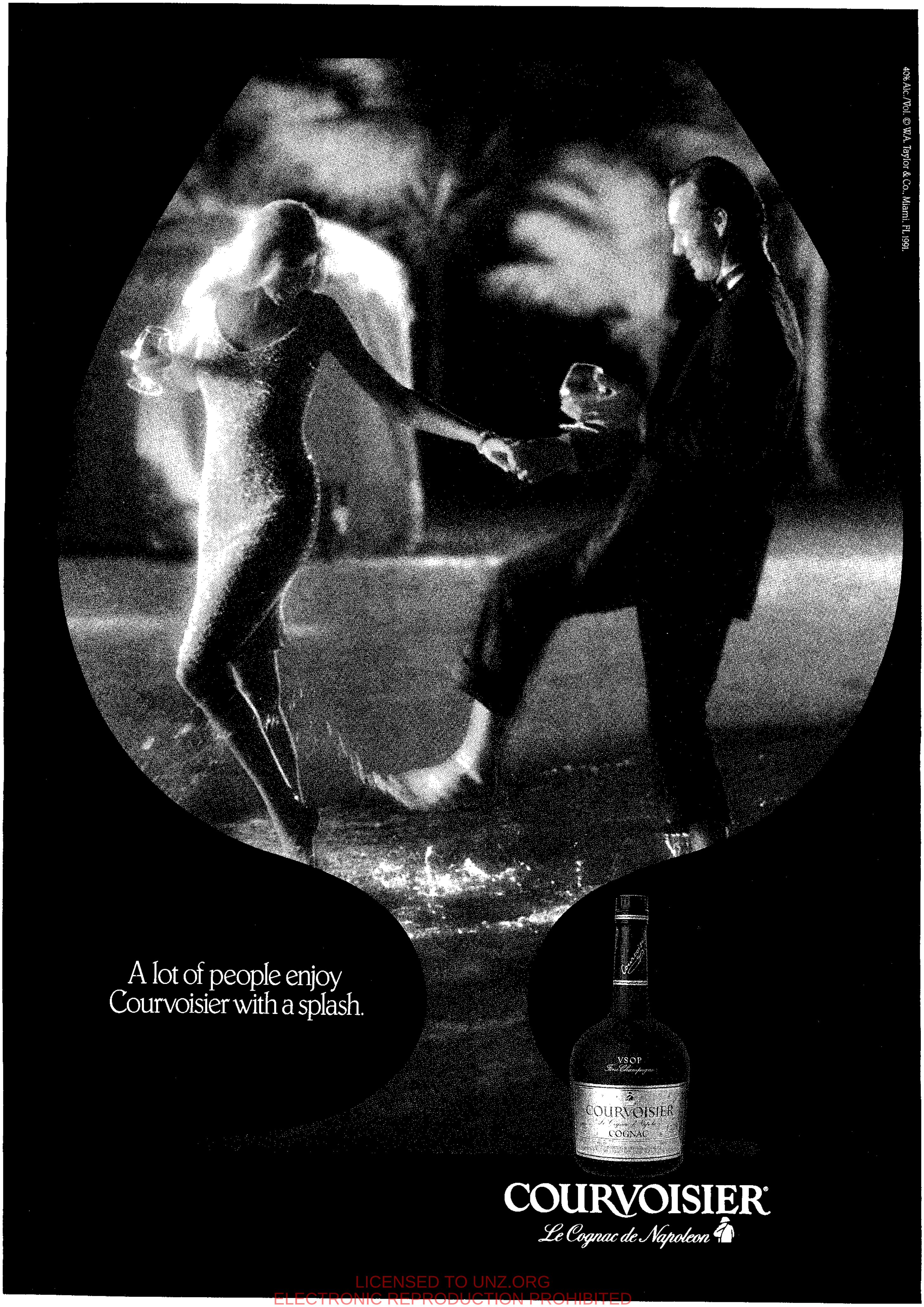
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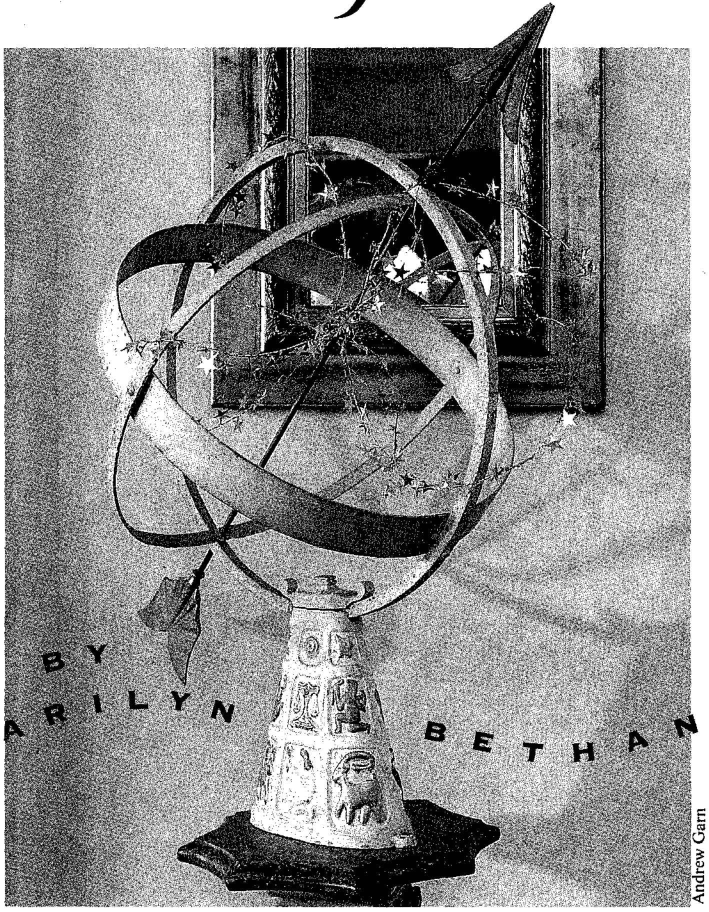
SURVIVING THE CITY IN STYLE

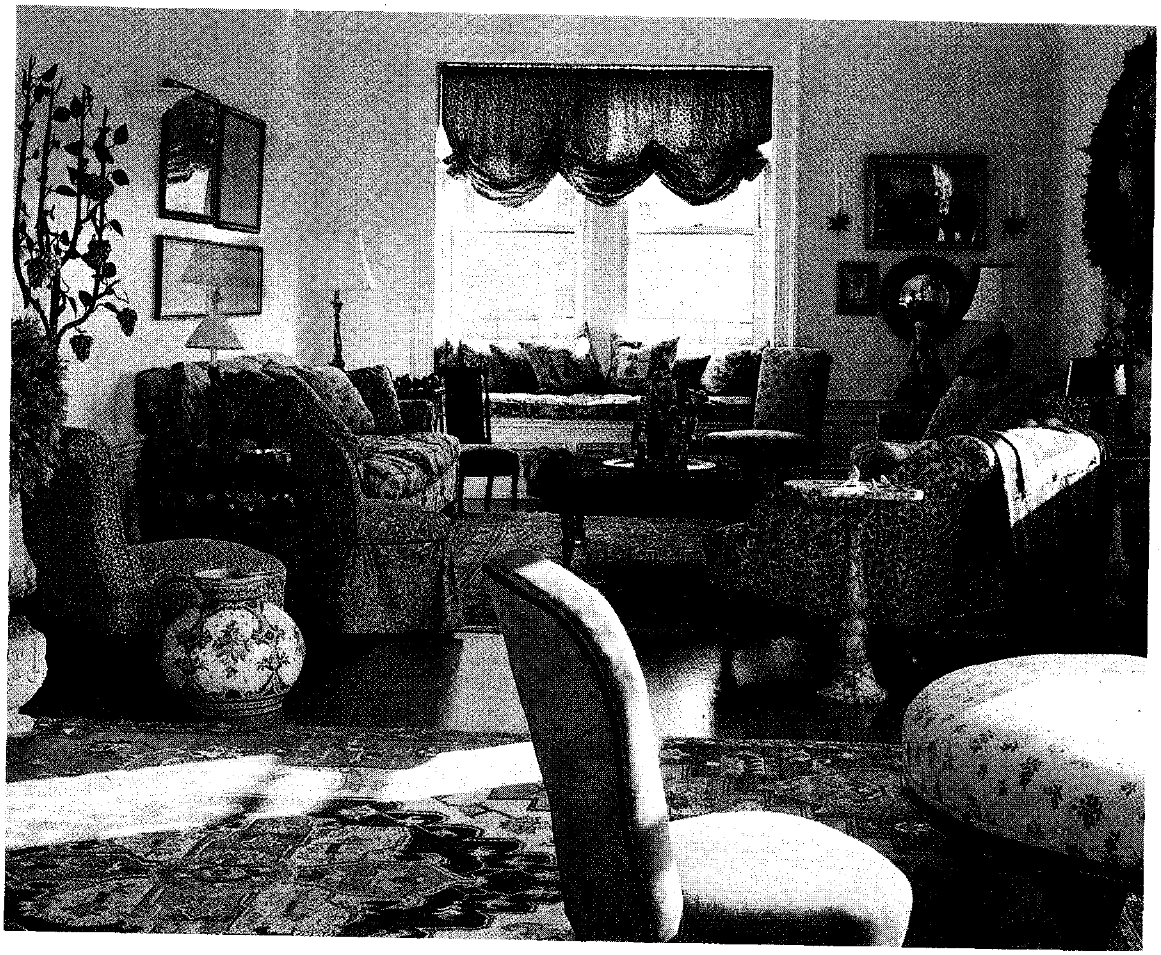


BY MARILYN BETHANY

Andrew Garn

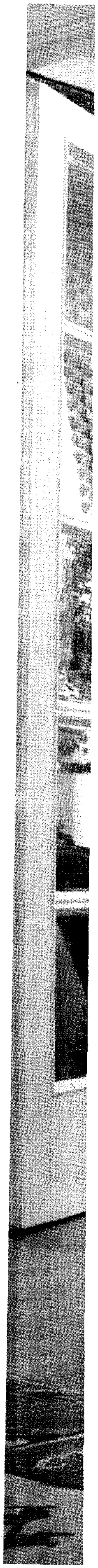
Like so many of us, some of them have seen palmier days. Yet you won't hear them whining about life in Manhattan. The people whose apartments are featured on these pages—a man-about-town, a working woman, an artist, a family, a dowager—are typical New Yorkers. They and others like them give the city its texture; they're as crucial to the scenery as the skyline or Central Park. And despite all odds, these five have managed to make good lives here because, like all survivors, they have a gift for creating shelter from the very stuff of storms.

THE WEST SIDE FAMILY



They have modern family life in New York all figured out. He tries not to do business in the evening—that time is just for family and real friends. She devotes much of her energy simply to making sure the trains run on time. The children go to a neighborhood private school, so their friends tend to live nearby. The housekeeper makes the place

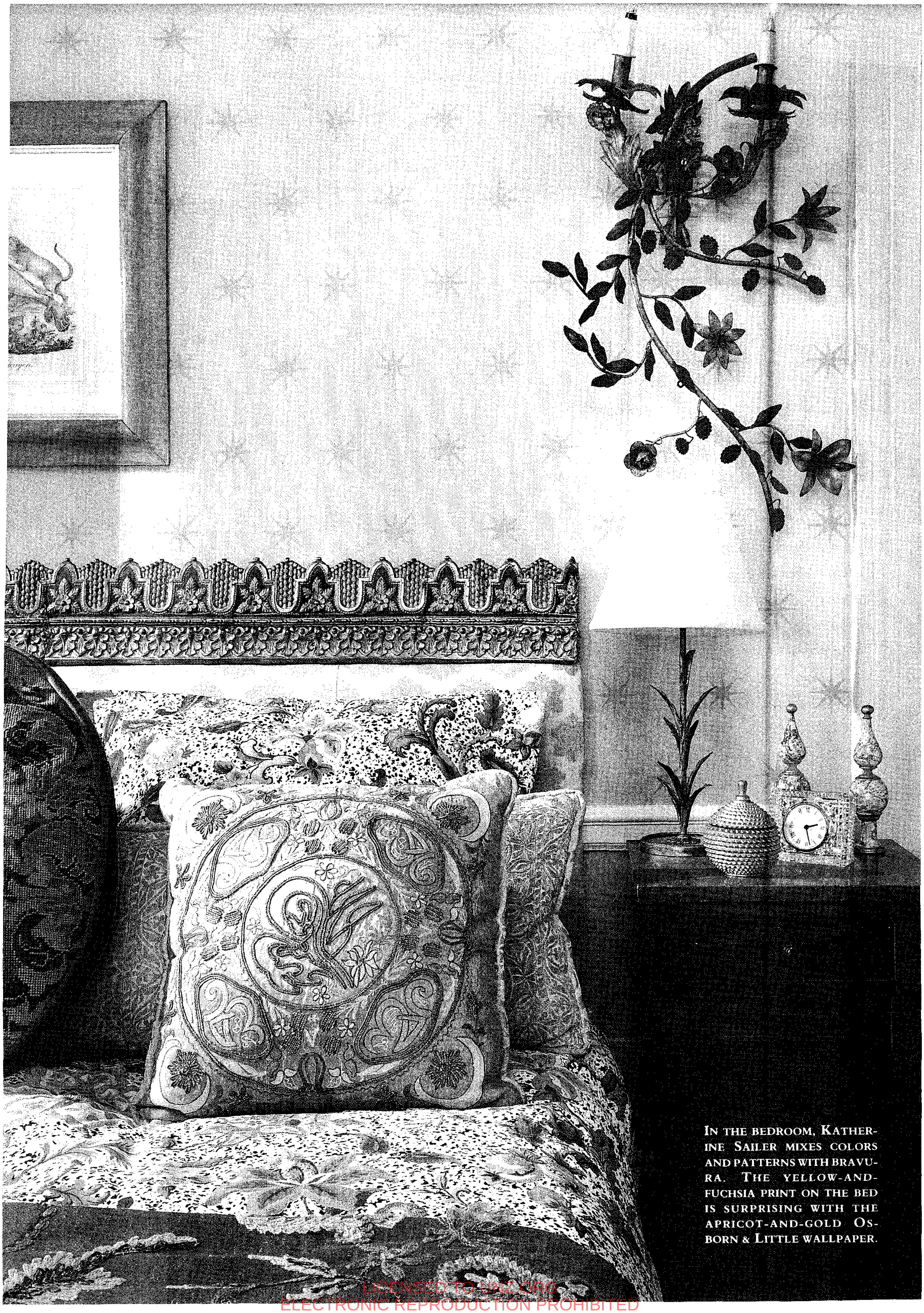
PHOTOGRAPHED BY ANDREW GARN



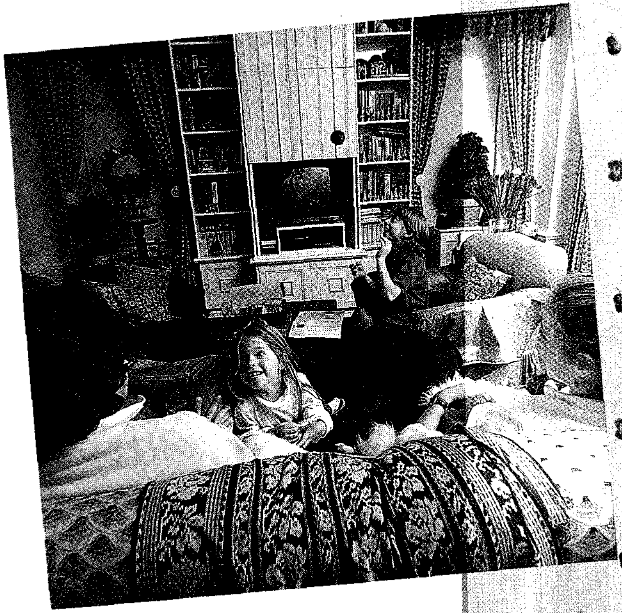
"WE TRY TO MAKE IT FEEL LIKE A HOUSE INSTEAD OF AN APARTMENT," SAYS KATHERINE SAILER. THE LIVING ROOM, WHICH FEATURES A PAIR OF GEORGE SMITH SOFAS, IS "FIBERSEALED TO THE HILT," SHE SAYS. "THERE ARE NO ROOMS HERE THAT ARE VERBOTEN TO KIDS."

Three years after moving into their apartment, the Lerers annexed the apartment next door. Their architect, Rebecca Rasmussen, reconfigured a small foyer into a spacious entry gallery.

sparkle. They all pitch in to walk the dogs. The building, a friendly co-op on Central Park West, provides a sense of noninvasive moral support. Their apartment, actually two combined, sprawls in every direction, then sprawls some more. In the summer, she and the kids repair to the Hamptons. ★ *If any element were different—if they were socially ambitious, or she had a big career, or he didn't make enough money—their finely tuned machine might go on the fritz. But as things stand, they're incredibly lucky, and they know it—which is fortunate, because if they didn't, they'd be hard to forgive. Ken Lerer, Katherine Sailer, and their children, Isabel, six,*



In the bedroom, Katherine Sailer mixes colors and patterns with bravura. The yellow-and-fuchsia print on the bed is surprising with the apricot-and-gold Osborn & Little wallpaper.

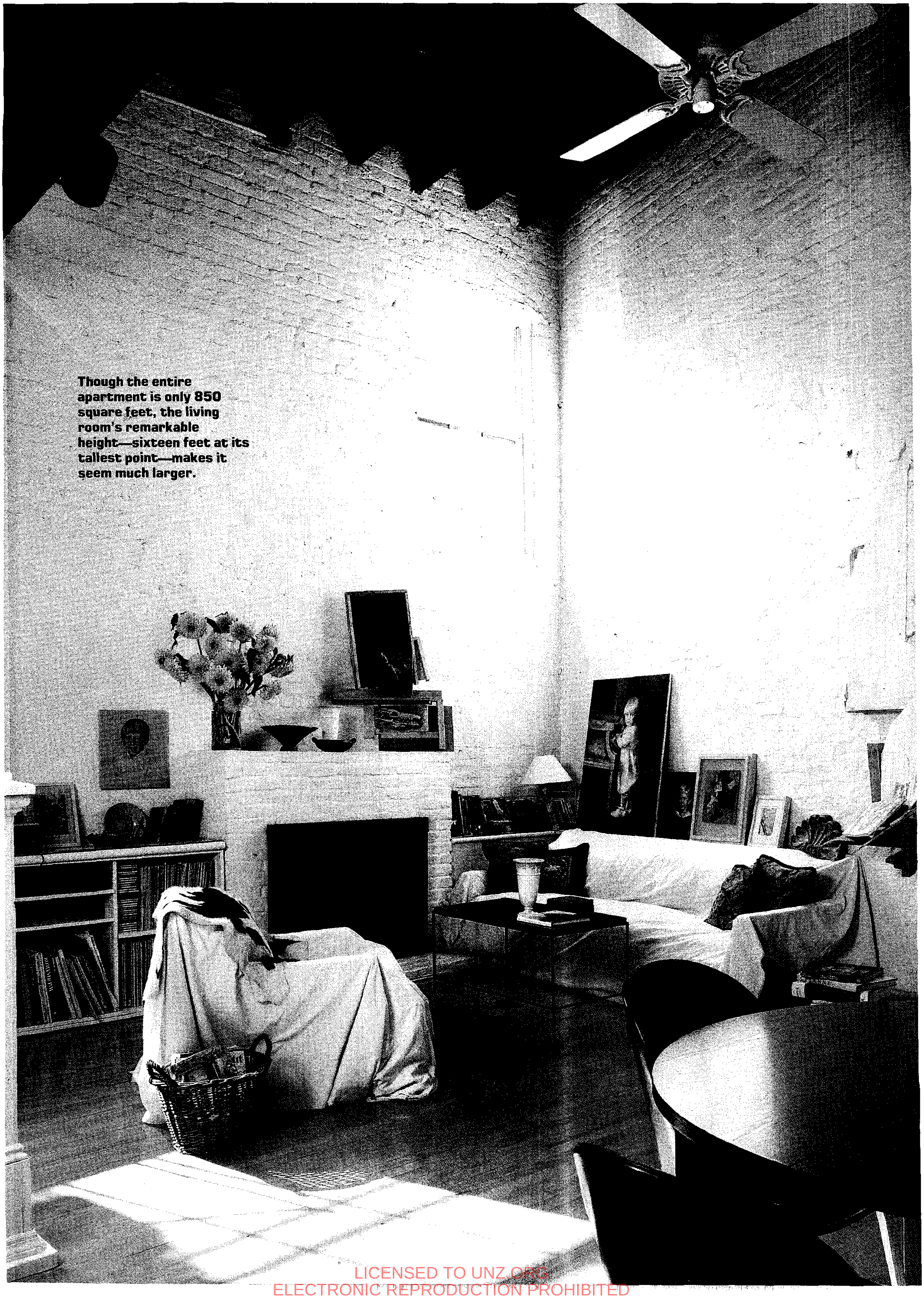


and Benjamin, ten, are one of those rare Manhattan families who haven't taken on too much.

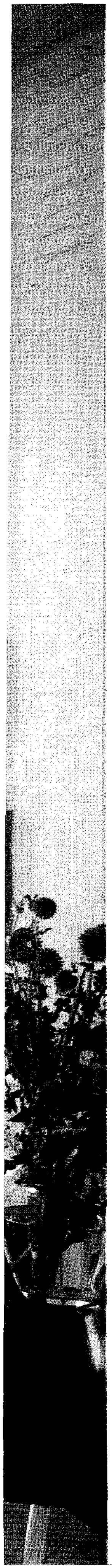
Appropriately enough, their apartment looks as if it were done in standard uptown-mommy style. At first glance. Then comes the double take. "If I didn't stop her, this place would look like a completely bonkers Catholic shrine," says Lerer, referring to his wife's predilection for mixing astrological, astronomical, and religious motifs along with the antiques and chintz. In fact, the place looks perpetually ready for Christmas—vaguely kinky in a good-natured way.

Sailer's talent for decorating has not been lost on their friends, some of whom have asked her to do her thing for them. "It would never work," she says. "I'd spend the entire budget on very peculiar, totally useless objects." At bottom, perhaps she's right. Eccentricity doesn't usually travel well.

The Lerers have the sort of spacious live-in kitchen usually found in Manhattan only on the Upper West Side. They're so partial to their neighborhood that Katherine claims she gets dressed up for her occasional forays to the East Side.



Though the entire apartment is only 850 square feet, the living room's remarkable height—sixteen feet at its tallest point—makes it seem much larger.

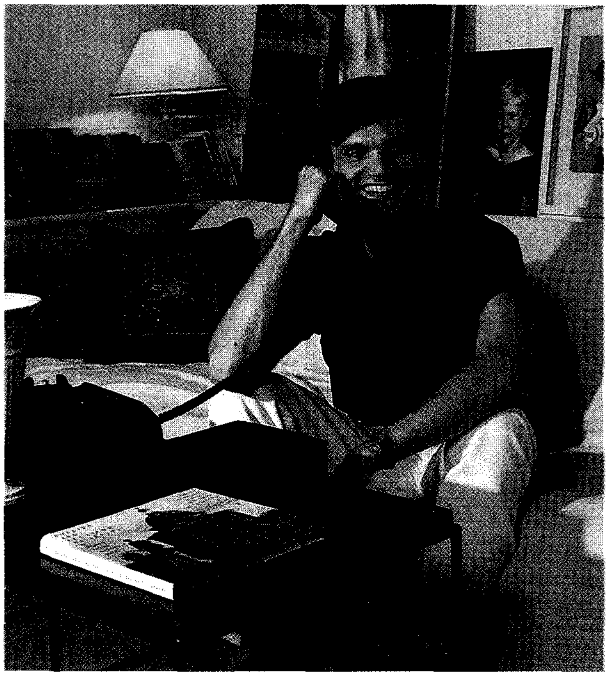


THE STRUGGLING ARTIST

It's never been easy to be an artist in New York—or anywhere else, for that matter. Nonetheless, artists gravitate to this city. Apparently, the difficulties (the expense, the paucity of space, the all-around harshness) are more than mitigated by the delights (sympathetic peers, proximity to fame and fortune, and, perversely, the all-around harshness). To survive in the meantime—a meantime that can drag on and on—one must be creative indeed.

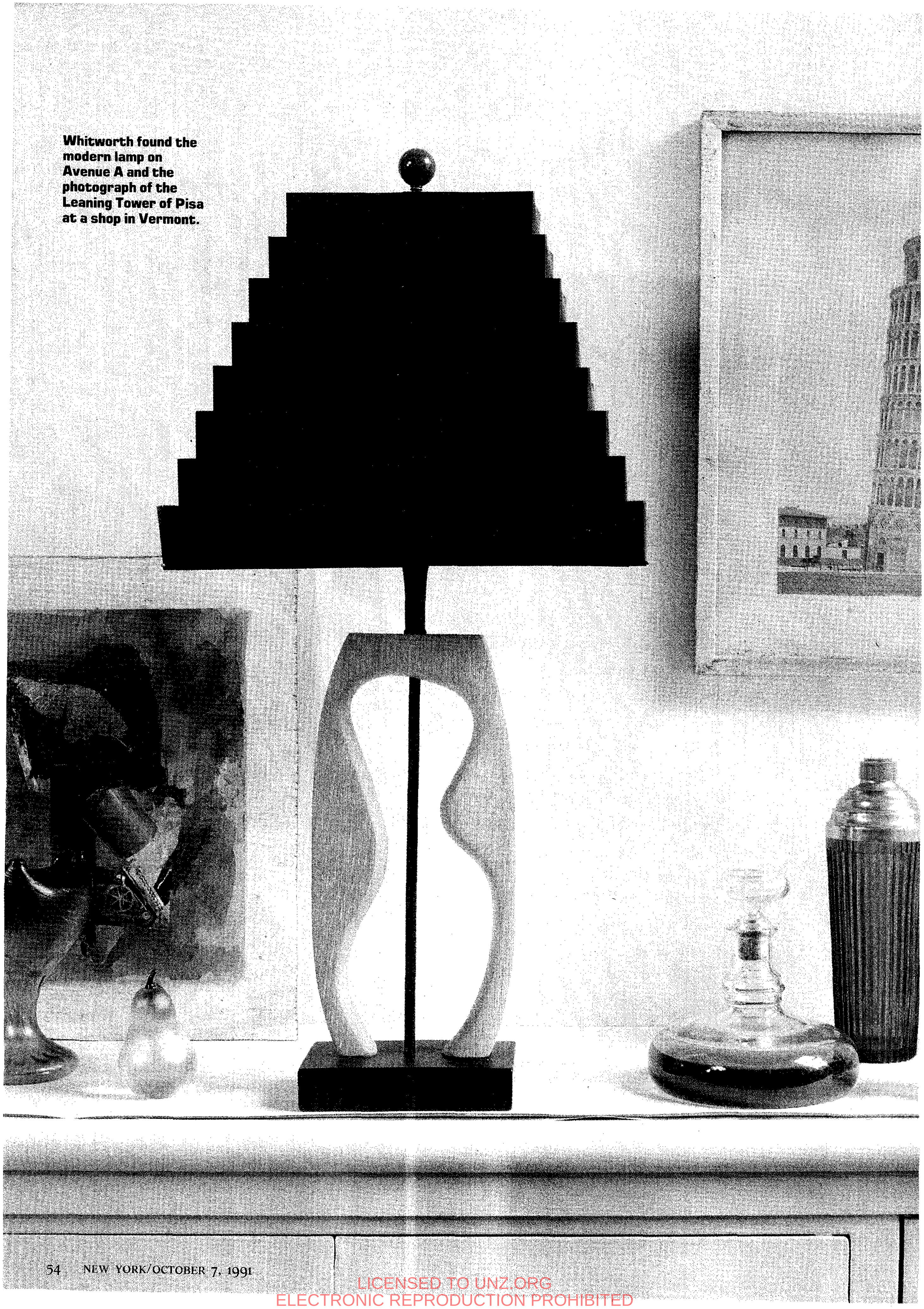
Six years ago, Thomas Jerome Whitworth Jr. signed the net lease on a building in Little Italy he'd seen advertised in the *Village Voice.* He then subdivided the 3,000-square-foot space into an artist's studio and three apartments, the smallest and tallest of which he kept for himself. Shortly thereafter, Whitworth leased a large loft nearby on Broadway, which he then subdivided into several artist's studios, again keeping one for himself. As a result of all this dividing, Whitworth has conquered. He can afford to live and work as an artist in New York.

Whitworth's apartment looked, at the outset, like a piece of humble pie. "It had been part of a Knights of Columbus hall," he says. "The walls were covered with fake wood panel-



PHOTOGRAPHED BY

ANDREW GARN



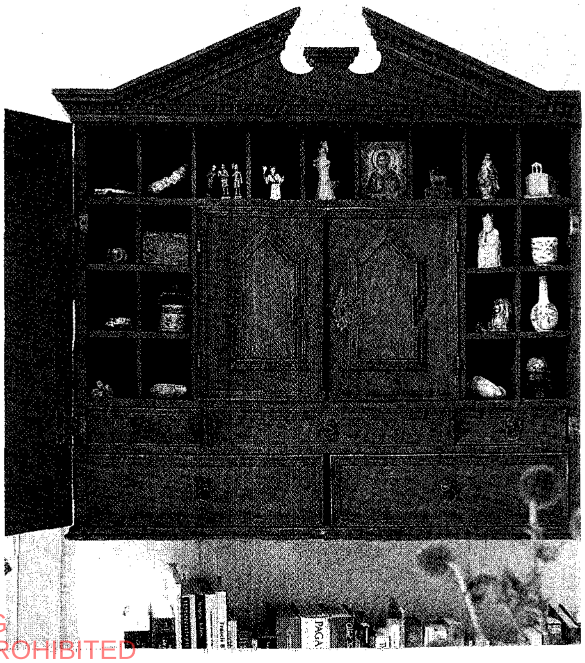
Whitworth found the modern lamp on Avenue A and the photograph of the Leaning Tower of Pisa at a shop in Vermont.

ing, and there was a suspended ceiling. I could see from the roof that there was a skylight up there somewhere, but when we tore down one ceiling, there was another, and another above it." Finally, he hit the roof—a splendid sixteen feet above ground zero—and the light came gushing forth.

Like a lot of New York loyalists, Whitworth is particularly chauvinistic about his neighborhood. Ferrara, the Italian pastry shop that is a tour-bus must, is directly across the street from his house. And although the Knights of Columbus chapter has long since disbanded, several old-timers still like to drop by on warm evenings to sit out front. Whitworth invites them to store their folding chairs inside.

"Several years ago, I spent a year in Italy on a McDowell Traveling Grant," he says. "The whole time I was gone, I had the terrible feeling I was missing something wonderful."

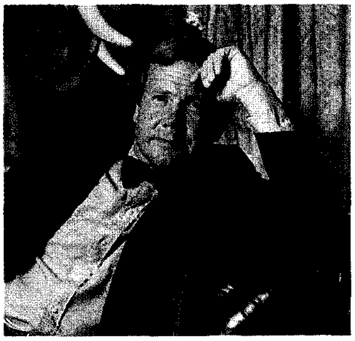
In addition to portraits, *Whitworth does assemblages—* usually of painted plasterboard fragments and wood. An antique traveling secretary (below) holds "any little thing that fits," he says. "I'm no collector."



Mementos of Rogers's rowing days at Oxford surround a bronze bust of himself that decorator Keith Irvine found hidden away in a closet along with the bearskin cap (Rogers added the glasses and pipe).

THE MAN-ABOUT-TOWN

PHOTOGRAPHED BY SCOTT FRANCES

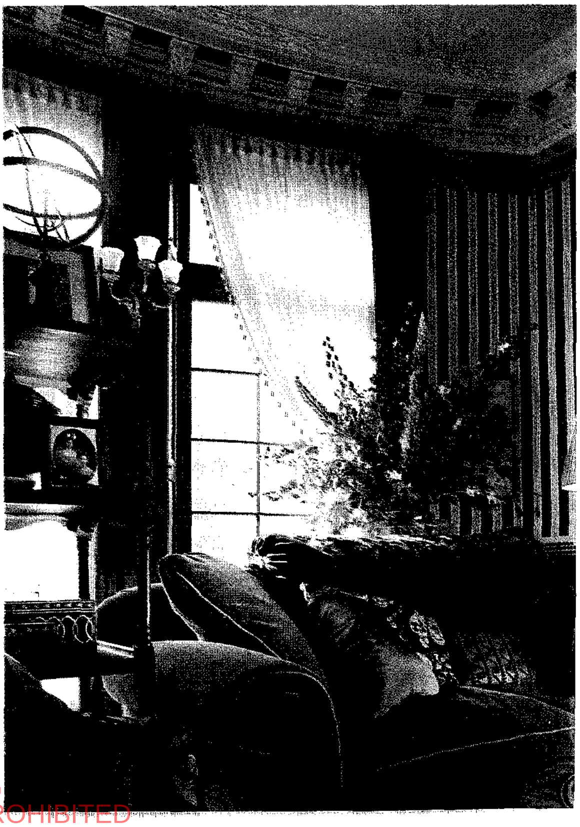


Rob Kinmonth

It's a kid's idea of how a honcho should live—not the Park Avenue herd-mentality luxe favored by Sherman McCoy's decorator wife in *The Bonfire of the Vanities* but gloves-off Robber Baron Baroque. "I have my reservations about some of the things in this house," says Keith Irvine, of Irvine and Fleming, whose task it was to pull it all together. "But somehow, in the end, it's irresistible."

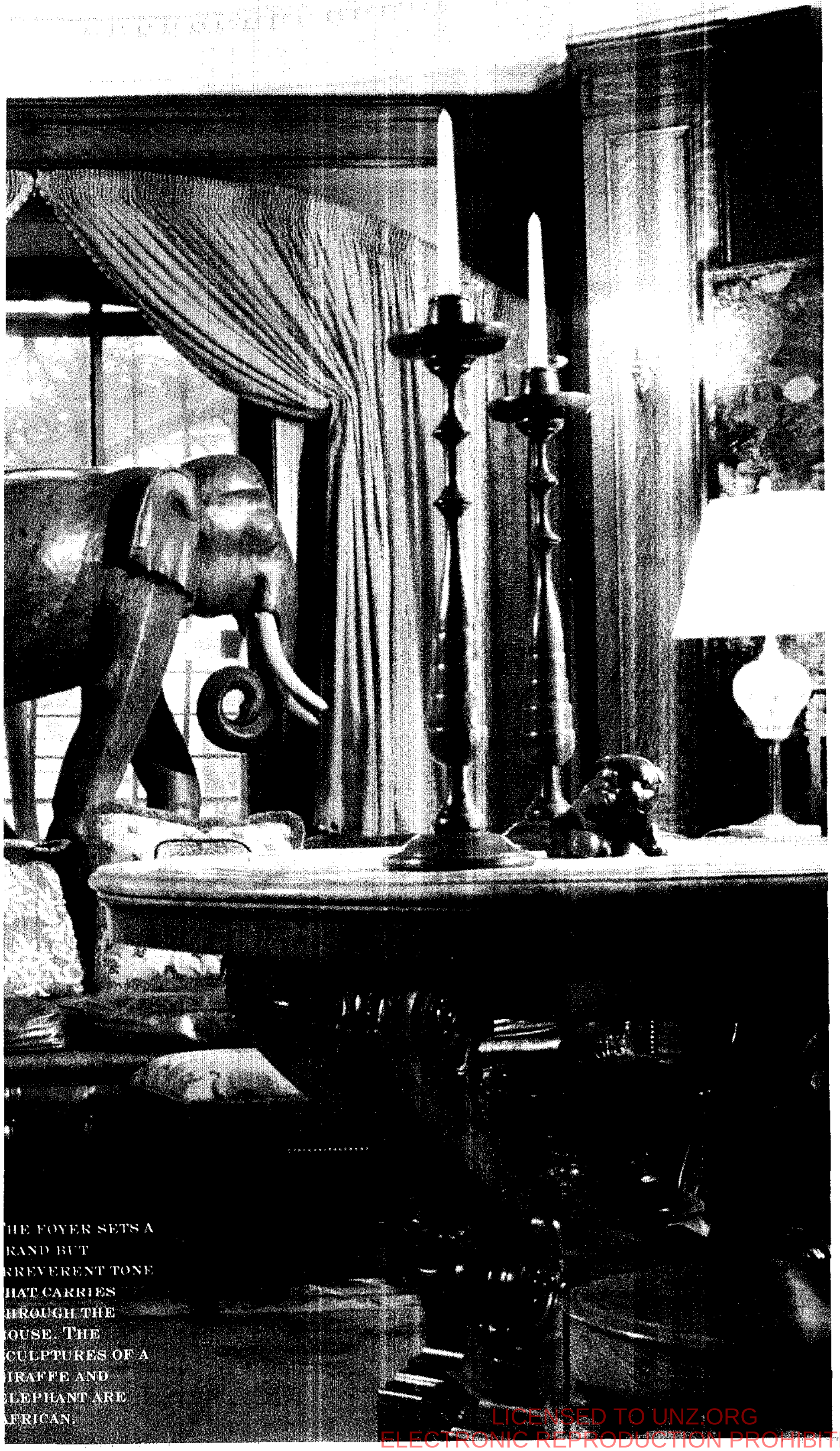
The house—a mansion, really, on Riverside Drive—belongs to private investor and sometime Columbia University Graduate School of Business professor Jim Rogers. For the past year and a half, Rogers has been on an around-the-world tour. Interviewed recently by phone in Lima, he maintains that he has no intention of forsaking New York.

"I'm thrilled to be coming back," says Rogers, who grew up in an Alabama town so small his phone number was 5. "I'd



The living-room sofa is upholstered in a red linen-velvet that Irvine chose because it looked broken in.

Esto. Typography by Ann Pomeroy. Skyline photo by Culver Pictures.

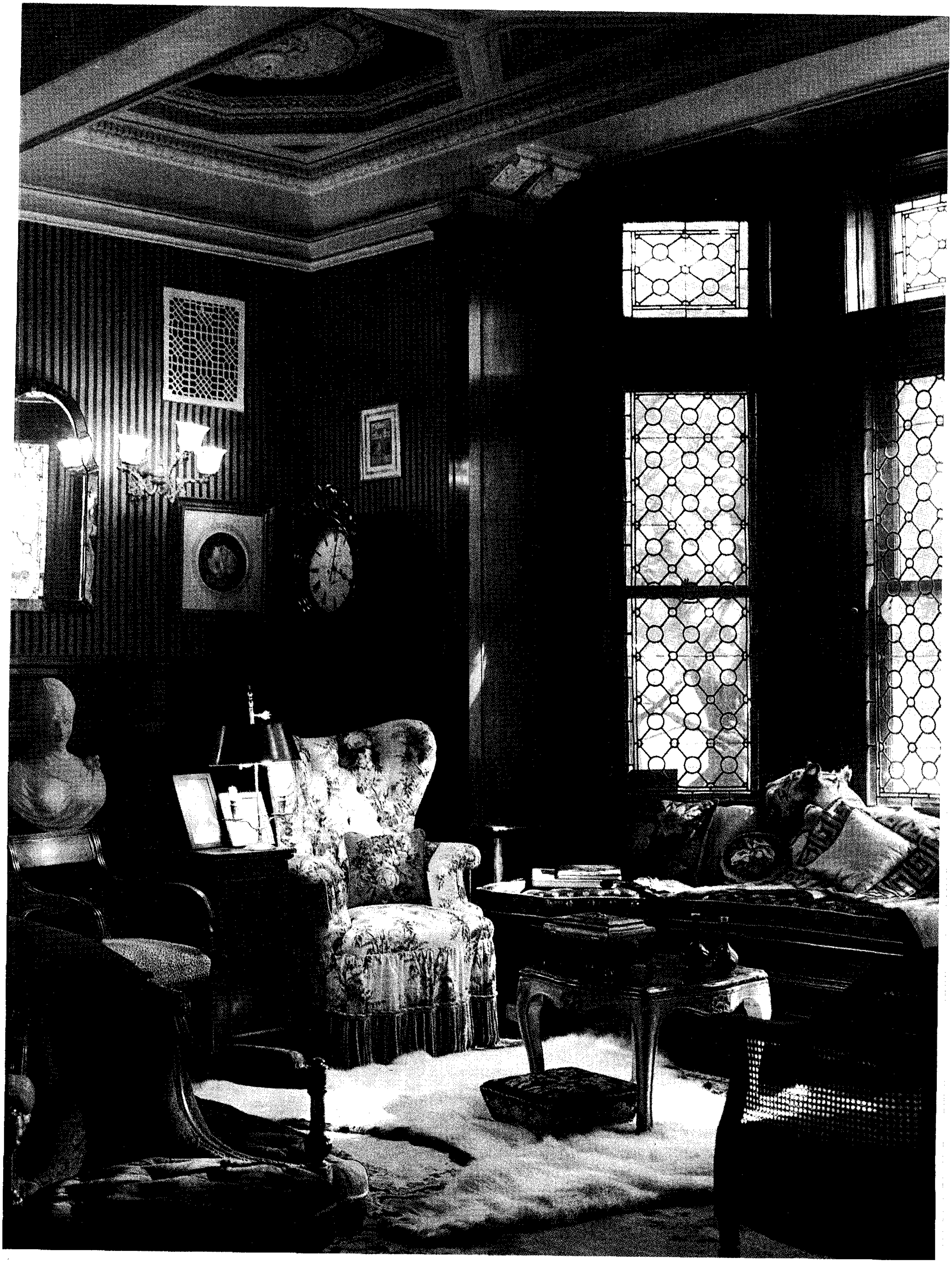


HE FOYER SETS A
RAND BUT
RREVERENT TONE
HAT CARRIES
HROUGH THE
OUSE. THE
CULPTURES OF A
IRAFFE AND
LEPHANT ARE
FRICAN.

rather live in an exciting city with problems than a dull city with none. Besides, I miss my house."

Too far north to be fashionable, the house became Rogers's after a six-year search that entailed a motorcycle tour of most of the waterfront neighborhoods in the metropolitan area and culminated in a letter-writing campaign to the owners of three prime properties on Riverside Drive. "One day a card arrived from one of them saying, We're ready to sell," Rogers recalls. "It was from the owner of my No. 1 choice."

If destiny brought man and house together, apparently no force on earth can rend them asunder. "There are only two other cities in the world that have the round-the-clock excitement and variety of New York," Rogers says. "There's Tokyo, which is congested and expensive, and Buenos Aires, which is bankrupt." New York, for its part, is all that and more.



Irvine turned a maze of maids' rooms in the attic into a billiards room. The stair landing on the piano nobile serves as an additional sitting room.

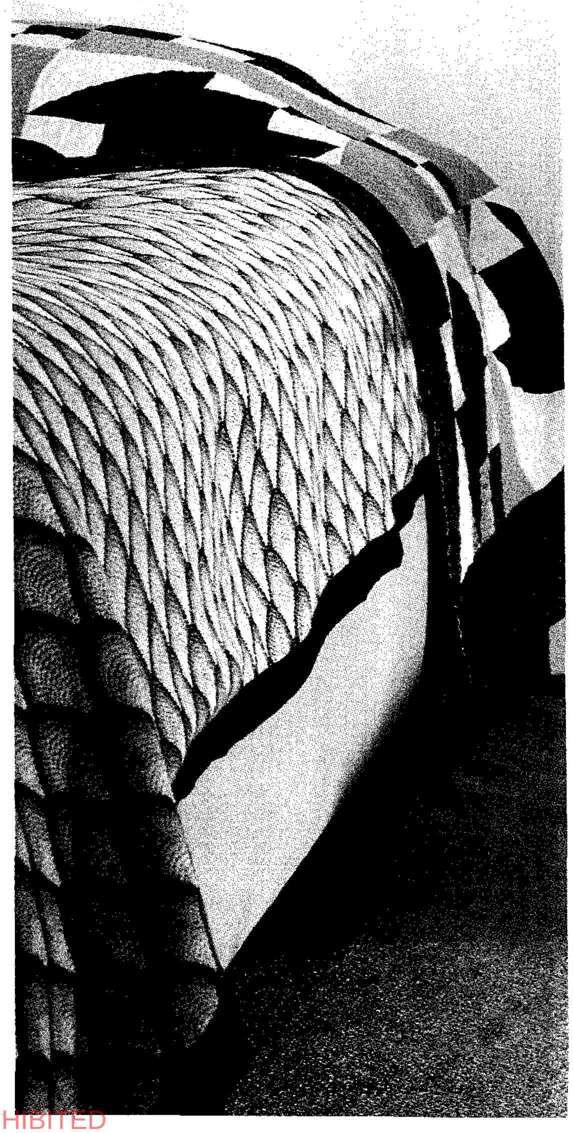
An UNMARRIE WOMAN

No desultory Lean Cuisine evenings here. No solitary weekends curled up with the cat. D. D. Allen—architect and, since her separation from restaurateur Joe Allen eight years ago, single woman—doesn't hang around her bed-sitter on lower Fifth Avenue a lot, waiting for lightning to strike.

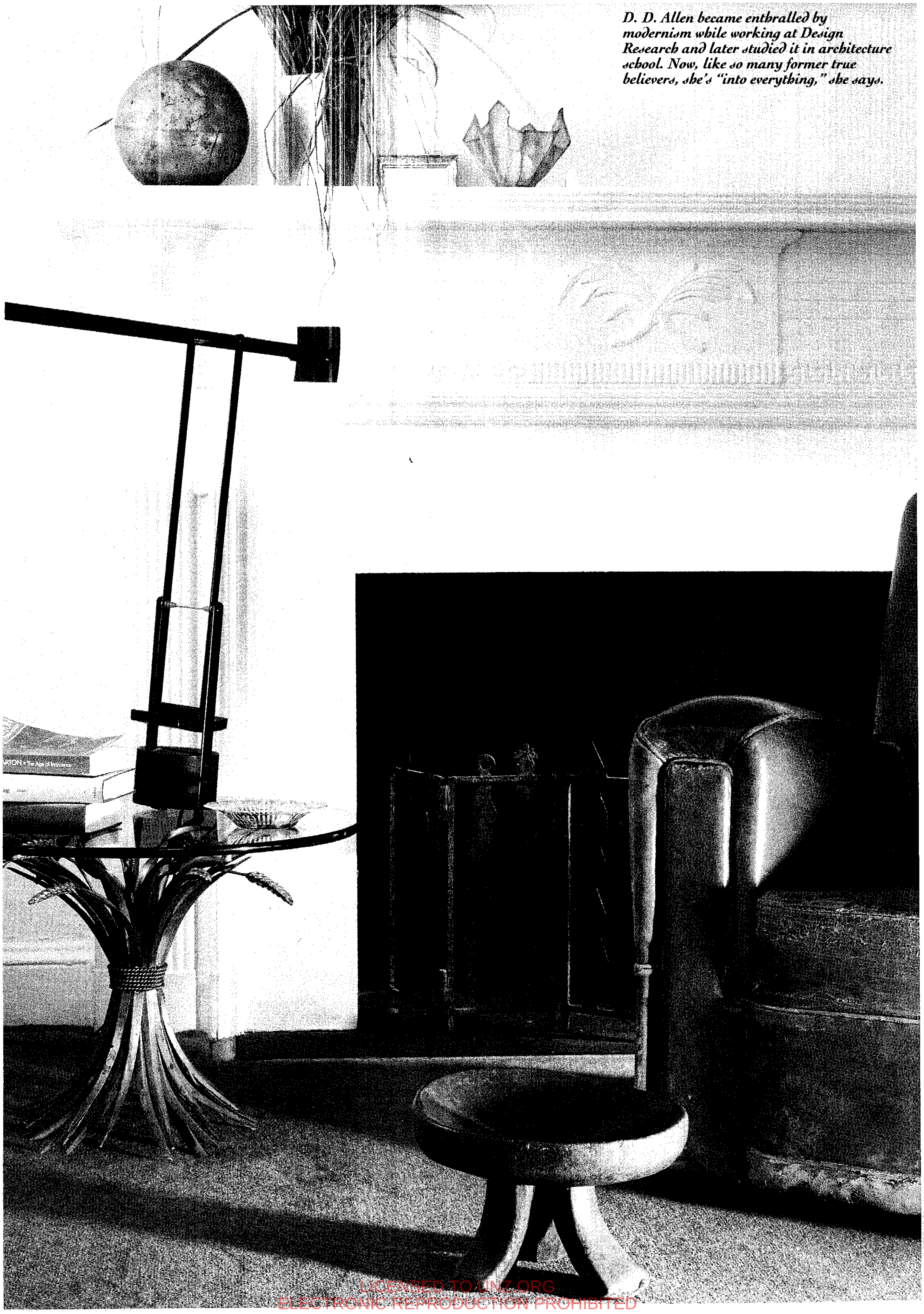
"I may be the only person on earth who doesn't mind the occasional blind date," she says. "What's the big deal? At the very least, you'll probably make a new friend." Blindly or otherwise, Allen goes out nearly every night and away most weekends—often to Miami, where she has an apartment. "If you're single," she reasons, "why not take advantage of your freedom by doing things people with families can't?"

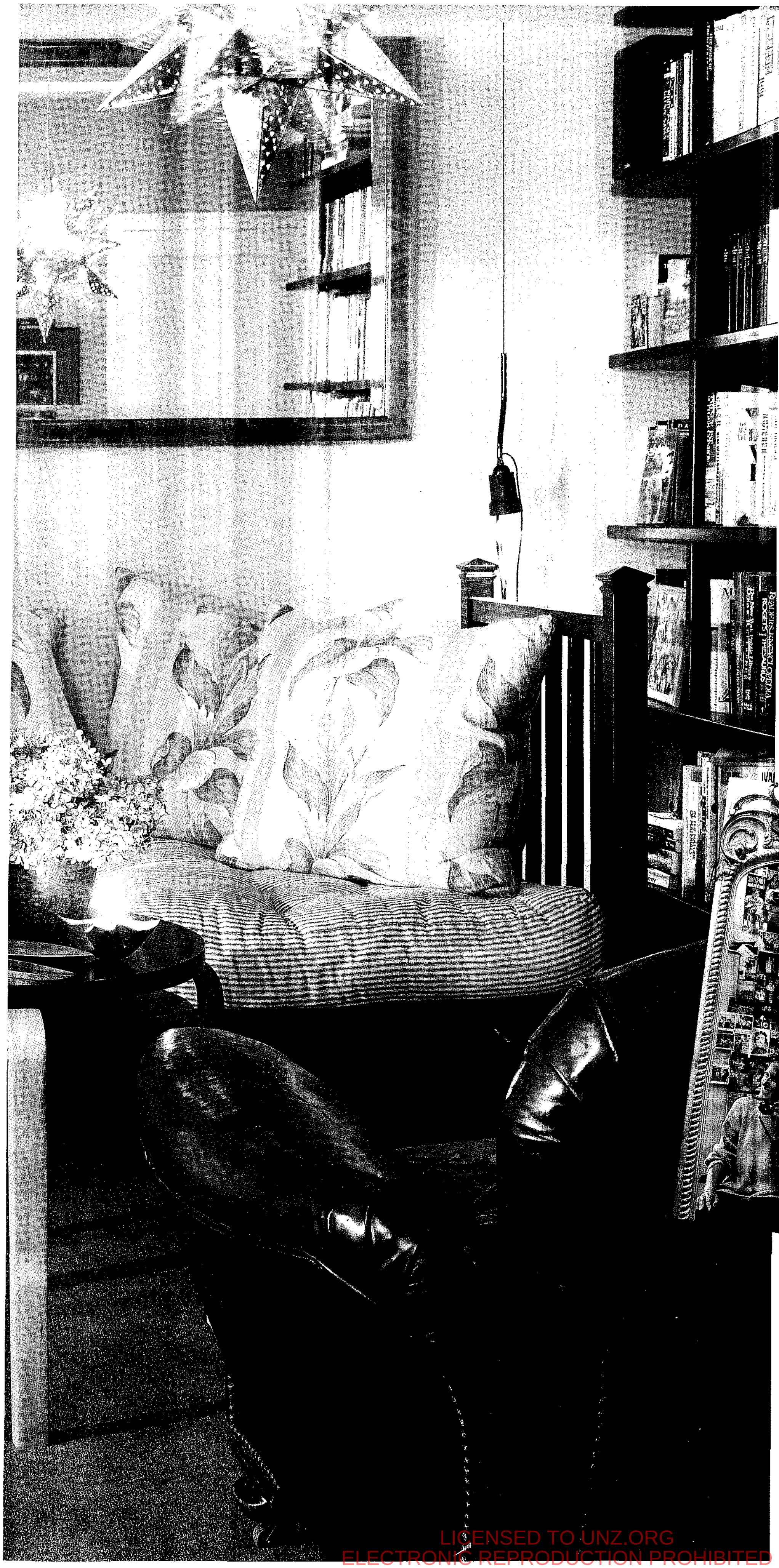
Which is not to say that Allen has no respect for the time she does spend at home—it's of the highest

Photographed By
ANDREW GARN



D. D. Allen became enthralled by modernism while working at Design Research and later studied it in architecture school. Now, like so many former true believers, she's "into everything," she says.

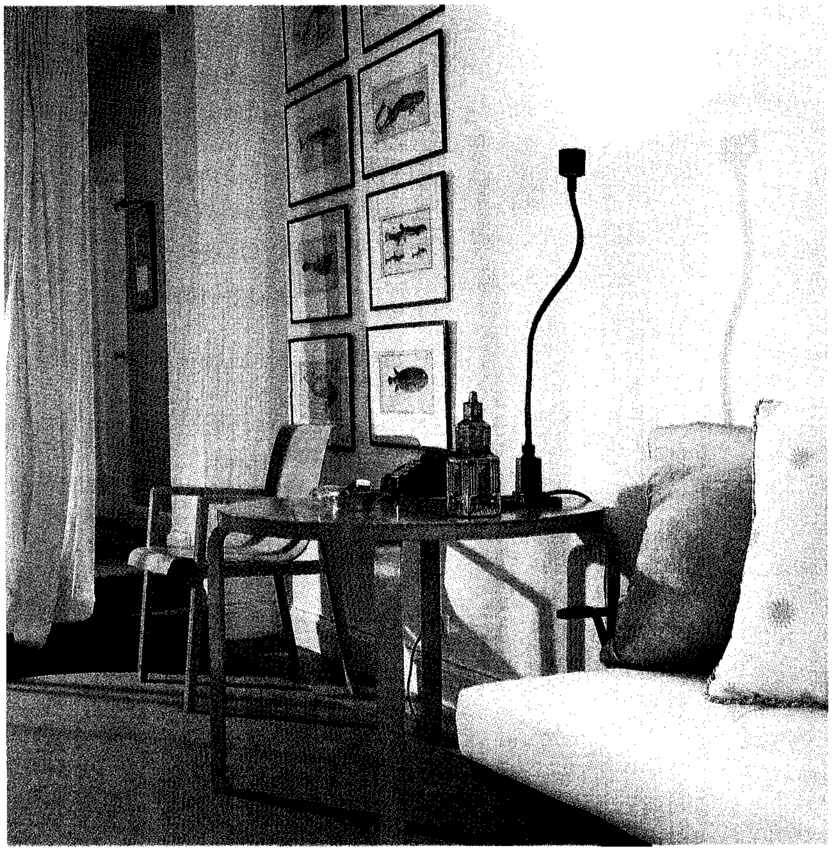




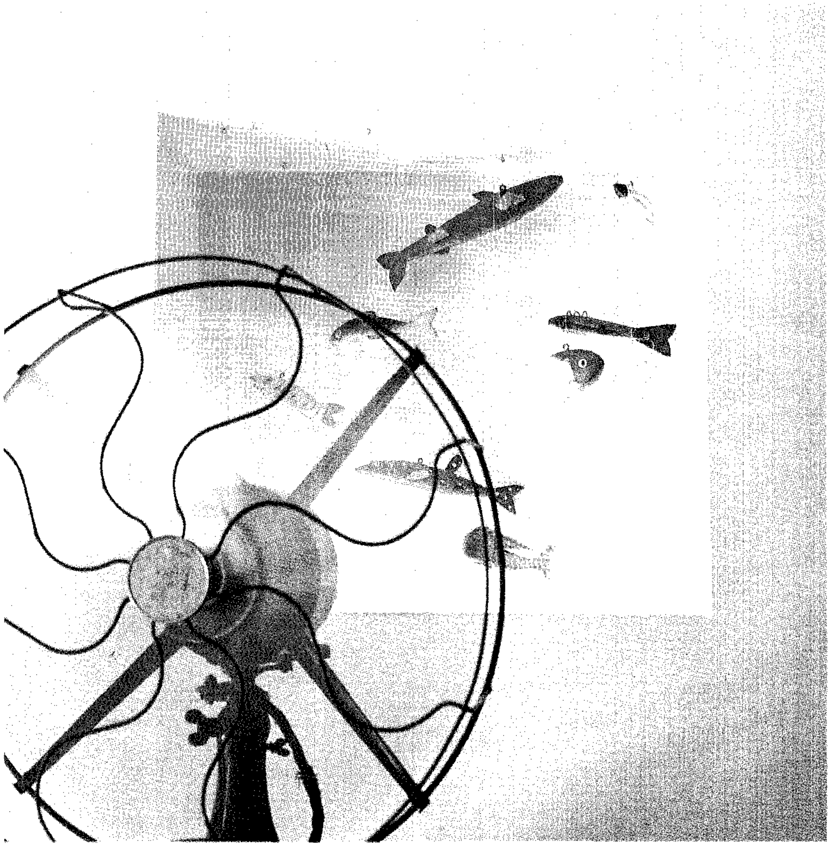
quality. Her furniture, including an impressive collection of vintage Alvar Aalto bent plywood, is excellent. All textiles, art, and accessories are amusing and carefully thought out. Only the kitchen betrays her indifference to domesticity: A cupboard where a hearth-hugger might stash the Post Toasties is stuffed instead with T-shirts and sweats.

"As a single career woman, I can't get too nostalgic about what New York used to be; it was awful for women like me," she says. "Today there are so many more opportunities. And the restaurants have gotten so great!"

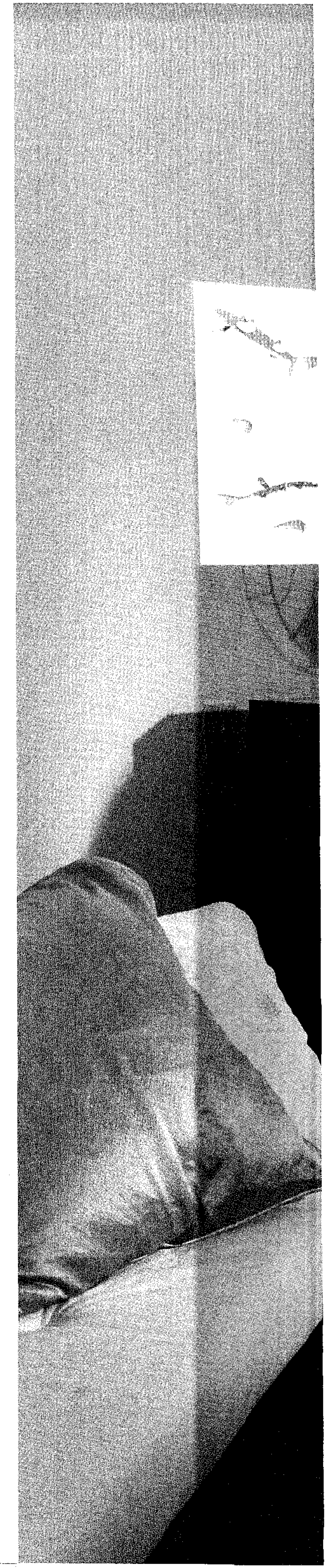
A leather chair and a daybed in the entry gallery turn a space that might have been a throwaway into a guest room/second sitting room. It and her dressing room "make studio living possible," Allen says.



Is it art or the ideal pet? Allen's "aquarium" (below and right) is a fluorescent-lighted niche in which she hangs her collection of antique painted fishing lures. A group of fish prints on a nearby wall reiterates the theme.



Allen's Cinema Paradiso *(opposite): A slide projector on the windowsill inside throws an image of the Woolworth building onto a white brick wall outside.*



The East Side Dowager

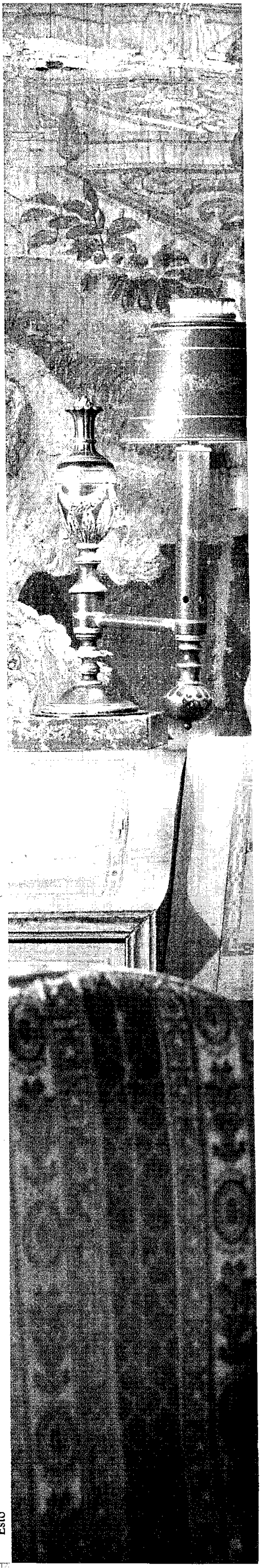
Never let it be said that Ethel Stewart and her kind are just vintage versions of today's trophy wives. For one thing, these women of a certain age are anything but spoiled, as evidenced by their omnipresence on the Madison Avenue bus. Nor would they dream of throwing hissy fits in public—or in private, for that matter. To them, taste isn't merely a question of what one buys; it's an attitude of quiet civility that permeates every aspect of life. Which is not to say that their lives have been dull.

"I am comfortable with grandeur," admits Mrs. Stewart, who, like her mother and grandmother before her and her children and grandchildren now, has always made her home in Manhattan. "But it must be harmonious; nothing must pop. You feel the sense of the room. Color envelops you. Then gradually you take in the details."

Over the course of a lifetime, Stewart has applied this rule, among others, to some nine apartments, each done in a different style. "I don't like to be a copycat," she says. "I value originality."

Some people bring back souvenirs from their travels; during the years when Stewart traveled extensively with her husband, the late investor George Stewart, she brought back decorating themes. "We used to stay

Ethel Stewart, seated on a* chaise de l'invalide *she got years ago at a Parke Bernet auction, says, "Other than my family, nothing has ever been as important to me as my homes." Stewart's daughter is Diane Love, the artist and designer, and her son is Andy Stewart, president of the Stewart, Tabori & Chang publishing house.



Esto

PHOTOGRAPHED BY SCOTT FRANCES

The Venetian theme of Stewart's current apartment was inspired by her travels with her husband, as were all the apartments they lived in through the years. While all over the map stylistically, they have featured bare floors, minimal window treatments, and luxurious fabrics, such as this tapestry, used sparingly.

The East Side Dowager

at the Plaza Athénée—not for days, not for weeks, but for months," she recalls. "Travel was more glamorous then. It wasn't available to everyone. You didn't see people in shorts and jeans."

In the mid-fifties, following a stay in North Africa, she did a large apartment in the Ritz Tower with fretted stone panels over the windows. "It looked like a sultan's palace, not a Moorish restaurant," she's quick to point out. "When we sold the apartment, the buyer, as always, wanted the place intact. That was fine. I'd done it, and I loved it, but it wasn't the sort of thing one wanted for a lifetime."

Though her wings are now clipped ("I no longer have the desire or the energy for all that packing and unpacking"), her decorating inspirations still come from abroad. Her current place, though relatively small, is such a convincing evocation of an apartment in a Venetian palazzo that one almost senses the damp. Nonetheless, as with all her past apartments, much that is in it was found in New York.

"I used to buy antiques occasionally from a mysterious lady with lavender hair," she says, referring to the legendary Rose Cumming. And now? "Decent things are so expensive. I go to the shops and auctions—and those new street fairs, which I love—just to look. I don't have to possess things anymore."

LOOKING For Like

Can a Matchmaker for the Fortysomething Crowd Find the Writer a Mate? • By Dan Greenburg

FOR SEVERAL MONTHS AFTER MY WIFE and I separated, although she herself had begun dating, I resisted going out with other women. I craved affection but feared AIDS and intimacy about equally. Also, confidence in my own attractiveness hadn't sunk so low since the age of fourteen. I longed to view myself as Cary Grant, but ten years of marriage had refocused my self-image as Dagwood Bumstead.

I asked friends to fix me up. I told them in exhausting detail what I sought.

Two friends actually did fix me up. (They'd not, I thought peevishly, taken my specifications seriously.) The number of friends who never even *tried* to fix me up was breathtaking. Finding fabulous dates for Dan was a disconcertingly lower priority for them than it was for me.

I considered running an ad in the personals column of *The New York Review of Books* but soon despaired of being able to devise effective wording—trying to compress my ineffable charms into soulless abbreviations seemed the height of futility. Then I noticed an ad run there by, of all things, a matchmaker:

Thinking man's introductions club. First-rate Jewish men (35–55) wanted for smart, attractive women (30–49). Ph.D. interviewer. 212-877-0723.

I didn't relish the idea of going to a matchmaker, but I had no friends left who were willing to fix me up, and I'm a tad self-conscious picking up women in elevators. I figured, What the hell. I called the number in the ad.

A recorded woman claiming to be Dr. Barbara Chasen of the Introductions Club asked me to leave my name, phone number, address, age, and profession. I did. She called me back. I was flippant with her to cover my discomfort. She said not to feel discomfort, that I should think of her as I would any other kind of adviser, that 25 percent of all Japanese marriages are arranged by a matchmaker and in some cases the employer pays.

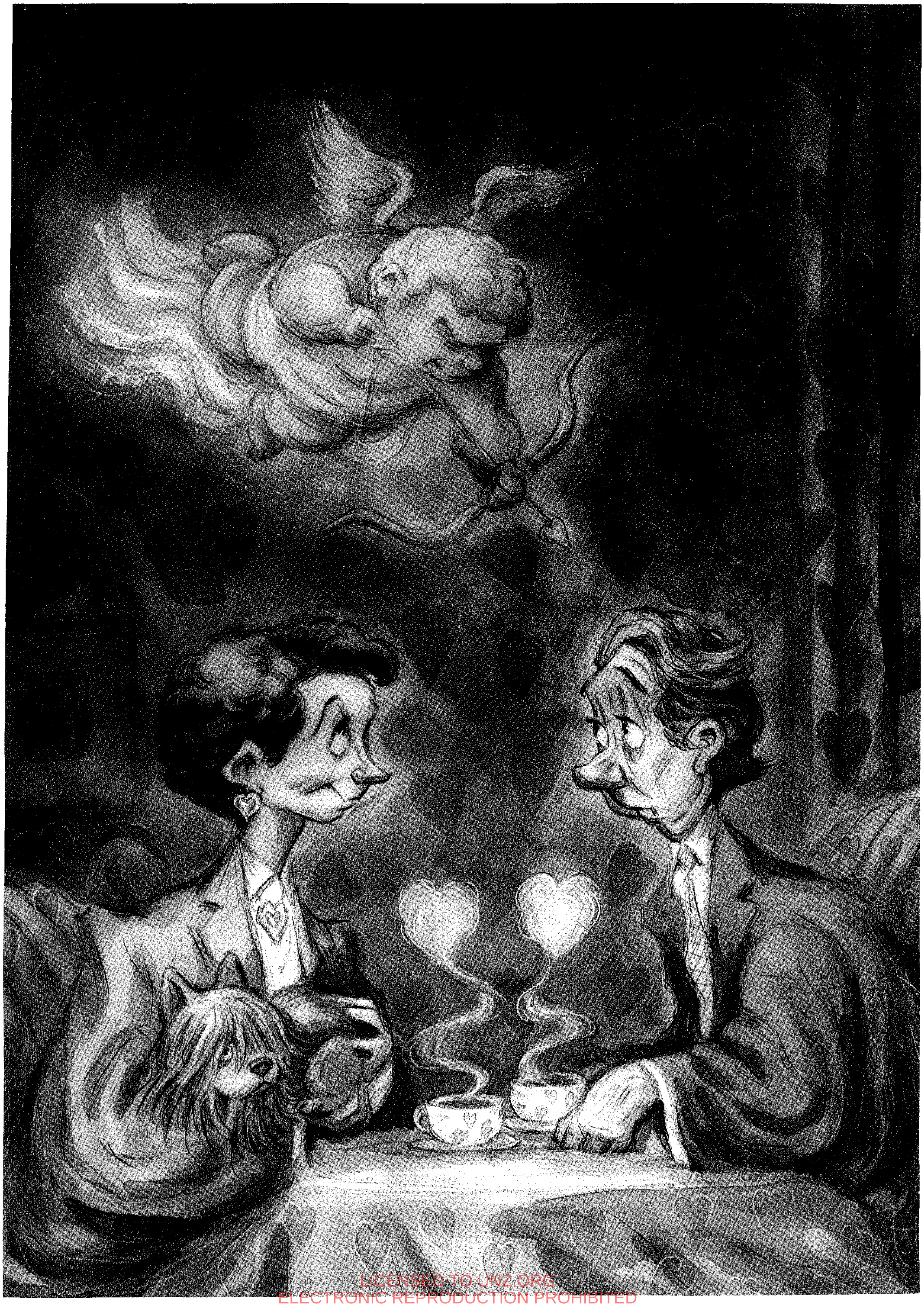
She said that although eligible women far outnumber eligible men in the New York area, I would have to pay a fee.

I was incredulous. *Pay? Me?* She said all men had the same reaction. What type of woman was I seeking?

I told her I was seeking a skinny, pretty, smart, droll woman ten to fifteen years my junior who'd not been hospitalized for emotional problems, who had neither children nor ticking clocks—I have a six-year-old son with whom I'm unashamedly in love, who lives with his mother, and I can bear neither the prospect of co-authoring another nor of living with someone else's darling when I'm unable to live with my own.

She laughed mirthlessly and gave me some statistics: "Men in their late forties and fifties prefer not to date women over 35; women under 35 want men their own age; women 38 to 44 who want children are shunned by men in their fifties. Men with children want women without them; women with or without children accept men with children. Short men will go out with taller women; taller women want even taller men; short women also want tall men. Overweight is out, except maybe

ILLUSTRATED BY BRIAN AJHAR



a little in men, but overweight men won't date overweight women. The intuitive types—usually women—don't want to date the intellectual types, usually men. The intellectual types don't want to date the emotional types—usually women. Sometimes I think men should be introduced to men and women to women."

I observed that I was a cliché. She agreed and made an appointment to interview me in her office. She said to bring a recent photograph.

BARBARA CHASEN IS TALL, fortysomething, serious, smart, and has curly brown hair. She's a West Side psychoanalyst, a fairly good painter, a divorced mother of a ten-year-old boy named Shaun and a one-year-old female Yorkshire terrier named Fuzzy.

Fuzzy bounds into the room, senses my ambivalence toward dogs, jumps up on me, and runs through her repertoire of tricks, none of them dry.

"I made a *shiddach* today," says Chasen. "I found Fuzzy a husband. When Fuzzy goes into heat again, they're getting married."

Chasen begins the interview. She asks my height, weight, age, religion, politics, marital history, and how I feel about having more children. She asks me about my interests ("Do you enjoy tennis? Opera? Travel? Fine dining . . . ?") and checks off the answers on a clipboard.

Chasen again asks what I'm looking for in a woman, and I tell her in mind-numbing detail.

"The thing that's poignant," she says, "is people think I'm a magician. They really do think they can tell me exactly what they want, and I can literally conjure them up as if I had a manufacturing machine."

"You mean you can't?" I say.

She gives me a wan smile.

"I ask people who come to me if they can refer any of their friends. One guy said to me, 'You wouldn't *want* any of my friends—they're all threes looking for tens.' Listen, we're older now, we're more complicated, we have more baggage—we have houses, we have children, we have one or two exes, and we really have to find someone who can tolerate our particular baggage. It's not like we're kids anymore and whoever we're attracted to is fine for the next ten years."

"I'm looking for a ten with no severe emotional problems," I say. "As a psychoanalyst, do you screen out potential clients with severe emotional problems?"

"Of course."

"Do you screen out people who are depressed?"

"Are you serious? I'd have to screen out the entire single Jewish population of New York."

"Do you ever fix up any of your patients?"

"I would *never* see a client as a patient," she says with unexpected heat, "or a patient as a client."

"Why not?"

"Because the psychoanalytic work that I do is rather traditional work. It's non-intrusive, it's non-meddlesome. Matchmaking is *quite* meddlesome. It allows me to meddle to my heart's desire. I'm doing this as an activist. In the sixties, I was antiwar, I was arrested at Columbia for sitting in, I was in Chicago in '68, and in a funny sense, matchmaking is something that needs doing now.

"My philosophy is an egalitarian one, a feminist one, which is to charge men and women equally. You can't expect women to pay and men not to and have any kind of equality. Which is why I don't make a lot of money, because I get enormous resistance from the men. There are many, many more eligible women than men in New York in the over-30 age range. From a business point of view, I should charge women triple the amount that I charge men, but I can't. Maybe I should have an import-export business—export women from New York, where there are too many, and import men from someplace where there are too many."

"Where are there too many eligible men?"

"*Ver vaiss?*" she says, shrugging. "Idaho?"

"How successful is your service?"

"I've been in business two and a half years. I've made five marriages, including my first client, plus four or five couples who are now living together and one couple who've so far only been willing to live in the same building—but that counts."

"What can you do for *me*?" I ask.

"You requested someone ten to fifteen years younger than you. You should be going out with women closer to your age. You requested someone who neither has kids nor wants them. Most women I've met either have them or want them. You requested someone skinny. My clients are Jewish. Jewish women aren't skinny. You're going to be trouble."

Chasen's needling has a maternal, provocative, almost sexual quality. Were I to ask her out and she to accept, would it dry up her well of women?

Banish the thought. She's no more interested in her clients romantically than a gynecologist, and my suspicion should be dismissed as the fleeting arrogance of the intermittently confident.

With great trepidation but with the belief that she really *can* produce Miss Right, I join the Introductions Club.

A few days later, Chasen phones with a client named Miriam (not her real name, okay?). She describes her briefly ("She enjoys tennis, opera, travel, fine dining . . ."). I ask how old she is.

"Oh, she's in the range you're looking for."

"How old?"

"I don't divulge my clients' ages unless I'm really pressed," she replies.

"Why not?"

"Because people don't look their age. When you meet someone at a party, you don't ask how old they are. I asked a rabbi I know—a Talmudic scholar—if it was permissible to lie about a client's age to another client. He considered it, then said it was permissible to lie by two years."

"If I pressed, though, you'd tell me?"

"If you really pressed," she replies.

"Okay," I say, "I'll call Miriam."

"After you meet her, tell me what you think." She says good-bye, and I point out she hasn't yet given me Miriam's number. A little flustered, she gives it to me.

I CALL MIRIAM, WHO'S AN ENTERTAINMENT lawyer (not her real profession, either—I've changed all of my dates' names and jobs). It's a gorgeous day in early May. She's on the Upper West Side, at 98th and Riverside; I'm in the East Fifties. I suggest we meet halfway between our two apartments and take a walk in Central Park.

LOOKING FOR LIKE

I know my not calling will fill Deborah with relief. It's true that on paper she did meet my specs, but I have no notion why we were put together.

"How about the Plaza Hotel?" I say.

"That's halfway?" she says.

"Uh, well, sort of."

"The Plaza is on 59th. I'm on 98th. Halfway is about 72nd."

"Okay, I'll meet you at 72nd and Fifth."

"I was thinking 72nd and Central Park West."

"Okay," I say, "72nd and Central Park West."

I fantasize what a relationship with Miriam would be like, everything open to strenuous negotiation. And she is now presumably on her best behavior. I can imagine what she'd be like after ten or fifteen years of marriage.

We meet at 72nd and Central Park West. She's nicer than I thought she'd be, she's attractive and tall, and the aggressive edginess I'd heard on the phone is absent, if not forgotten. She doesn't immediately strike me as someone I'd like to develop a relationship with, so I'm not planning to ask her out again, but she has an appealing dry wit, she seems to really like men (as opposed to many women I've met lately who loathe them), it's a spectacular day, and I'm enjoying myself.

We take a walk through the park. The late-afternoon light slanting through the trees creates green and gold halos around us. We end up having drinks at the relentlessly picturesque Boathouse Cafe at the edge of the lagoon at 72nd Street, where we run into a man my wife is dating. Introductions are overly expansive and surreal.

After the second Myers's rum and tonic I'm leaning toward asking Miriam out again, but then we walk back through the park, the Myers's recedes, I recall the negotiation about where to meet, and I return to my original position.

When we part, I feel a twinge of sadness that she'll soon know I've rejected her. I want somehow to make contact, though not in a way that commits me to further meetings. I take her hand, but shaking hands seems stupid, so I grasp it with both of mine. Although what I intend to say next is "Good-bye," I'm appalled to hear the words "Maybe I'll see you again" walk right out of my mouth.

"That would be nice," she says, and I feel like a complete cad. Why have I said "Maybe I'll see you again" if I don't intend to see her again? I'm aware that most men I know do this. Perhaps women are right to loathe us.

I phone Chasen and report in. She asks if I'll call Miriam again. I say probably not. She urges me to do so. "We're so quick to dismiss each other," she says.

I resist her urging and feel awful doing so. It's a rejection, and I don't like rejecting people, but to go out with Miriam again just because I don't want to reject her would be foolish—I'll either have to reject her eventually or else marry her, and a marriage built on such a foundation would be shaky.

CHASEN GIVES ME A SECOND CLIENT, Ellen, a professor of musicology at Juilliard. Ellen sounds so good on the telephone, I skip the step of cocktails and invite her directly to dinner.

In person Ellen is extremely nice and smart and has a wonderful sense of humor, a quality I value greatly and seldom find, and she tells me engrossing stories about Juilliard, but she's not a dead ringer for Michelle Pfeiffer, so I won't be calling her either. (Do you hate me for being so superficial? Do you yourself select prospective mates only on the basis of their personalities and not their looks? Then what do you want from me? Why do you always *do* this to me? Give me a break, for Chrissakes!)

Chasen gives me a third name, Deborah, an executive headhunter. I phone Deborah and meet her for drinks at a restaurant she likes, a restaurant that, when I enter it, I recognize as a place where my first set of in-laws liked to hang out. Can this be a good omen?

It's five o'clock and there's nobody in the joint but waiters and busboys, but when I request a table, the maître d', a Mafia capo, asks do I have a reservation.

Deborah arrives. She's quite attractive in a way that interests me not at all. Her hairstyle, her makeup, her clothing, her accent, all bespeak a type of woman I have somehow never found appealing. She seems similarly underwhelmed by my appearance. Within ten seconds, it's clear there is zero chemistry between us.

I don't feel remotely guilty about not calling Deborah. I know my not calling will fill her with sublime relief. It's true that on paper she did meet my specs, but I have no notion why we were put together.

I call Chasen and find her temporarily down on the matchmaking business. "It's not lucrative," she says, "it's a pain in the ass, and people expect the impossible."

"Are you ever attracted to your male clients?"

"Sure. Sometimes. But they all think I'm Mommy, and they're waiting to see who else I might have in my files."

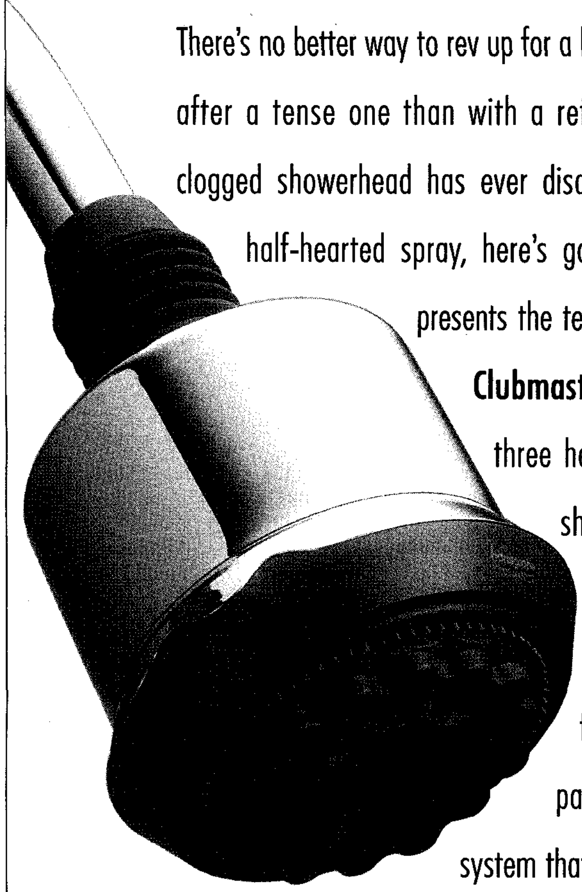
Indeed. I commiserate, then report on Ellen and Deborah. They were lovely, but no sparks flew. Has she got anybody else? She can't think of anybody else.

"Okay," I say, "I'm willing to meet women over 40. Forty to 45. I'm even willing to meet someone with kids."

There's an audible intake of breath.

"May I compliment you on your rapid growth in maturity?" says Chasen. I thank her but sense I'm being patronized. She gives me the phone number of Claire, a group therapist and the mother of a teenage boy.

I make a date for drinks with Claire at 5:30 on Friday in a bar on the Upper West Side. It takes me 45 minutes in a cab to get from my apartment on the East River to the Upper West Side. From now on, I think, I'm ruling out West Side women. (Go ahead, tell me you'd actually date some-



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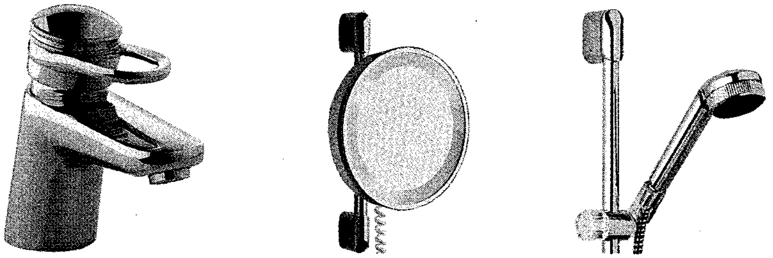

Dealer list on opposite page.

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body who lives crosstown; I dare you.)

Not expecting much, I show up wearing dirty white pants and sneakers and a shirt that should have gone into the laundry last winter. Claire is both prettier and more fun to talk to than I'd expected.

An hour and a half of cocktails whizzes by in minutes. I take her back to the East Side to dine in one of my favorite romantic restaurants. After dinner, I ask her up to my apartment for a drink. To my delighted surprise, she agrees. But the instant she steps inside my door, the level of her discomfort is palpable. I take her back downstairs and put her in a cab, and when I try to kiss her good night she turns her cheek and says she's had a lovely time. I have déjà vu from scenes in high school.

THE FOLLOWING DAY, I CALL CHASEN and tell her that, turned cheeks notwithstanding, I liked Claire enough to see her again. Chasen is nearly orgasmic.

"Claire is a grown-up, a real grown-up!" she says, then can't resist adding, "If you hadn't come in with all this immature nonsense, demanding younger women without children, we could have gone straight to the grown-ups."

Claire and I, at least in the eyes of Barbara Chasen, are now an item.

Claire and I have a second dinner. We are each franker and more vulnerable about our lives and our hopes, and at the end of the evening we kiss good night on the actual lips. (Hey, are we moving right along here or what?)

A third evening with Claire begins with a movie, proceeds to a third dinner, and concludes not with a second good-night kiss but, unaccountably, a second turned cheek.

I consider this a serious regression. What can we look forward to at the conclusion of date No. 4, then, a really warm handshake? Anything as advanced as lovemaking could not reasonably be expected to take place much before Purim 1992. (Is this observation callous and politically incorrect, or is it the legitimate complaint of a mature male with normal appetites?)

The next time I speak to Chasen, I tell her of Claire's reluctance to kiss on successive dates.

"She really likes you," says Chasen.

"Oh? How do you know?" I ask, experiencing more high-school déjà vu.

"She told me."

"Really?" I say. "Well, she sure has a funny way of showing it."

Chasen is planning one of her singles parties, and as she apparently often does, she wants also to use it as an event to raise money for a worthy cause. Would I be willing to read to the group from one of my books? Would I also coax my publishers to contribute copies of my books, which I would then autograph and she could sell, sending the proceeds to Ethiopian Jews via the United Jewish Appeal?

I agree to all of this. Three of the four publishers I ask cough up books.

THE INTRODUCTIONS CLUB PARTY IS in Chasen's apartment on a weeknight in mid-July. Fifty people attend—25 women, 25 men. Although the temperature is 97 degrees outside and not significantly cooler inside, most of the men wear sport coats and ties and many of the women wear suits and dressy dresses. Everyone is a bit uptight at first, chatting in an interested manner and scanning the room for better prospects, perhaps aware that the more contacts they make tonight, the lower the cost per unit.

Chasen has cooked up an amazing array of delicious foods—an Argentine meat dish, a chicken dish, a vegetarian one, an obscenely large white chocolate cake, and so on. A female psychoanalyst tends bar.

I chat with many people of both sexes. I find the women fairly appealing as a group. I find a huge number of psychoanalysts of both sexes. I find I am quite interested in a young pediatrician from Oshkosh, Wisconsin, named Cathy, who is relaxed, very down-to-earth in a real midwestern way that native Chicagoans like me especially admire, and extremely cute. (I know, I know, I hate that word, too, but it's accurate here, so leave me alone.)

I read aloud to the group several passages from *How to Make Yourself Miserable* that are pertinent to singles, and then I answer questions. At the end of the party, Chasen wedges a small table into the front hall, effectively blocking the door, and piles books upon it. She tells people they can't leave unless they buy a book.

Many people buy books. Many don't. Chasen and the psychoanalyst-bartender try to make those who don't buy feel guilty, but most of them are psychoanalysts themselves and have been vaccinated against guilt. We raise $500 for Ethiopian Jews. My publishers could learn a thing or two about sales from Barbara Chasen.

Chasen takes me aside and asks me if I've met anybody I liked. I tell her about Cathy.

"I would *never* have put the two of you together," she says, shaking her head.

"Why not?" I ask. I presume she means we're a great match and is kicking herself for not thinking of it first.

"Because," says Chasen, "Cathy's too young for you, she has two small boys, and she lives in Massapequa. You don't even want to go to the West Side anymore! She's just all wrong for you."

Looking for
Like

Later, I phone Cathy and we have a lovely conversation, at the conclusion of which she asks whether she can tell me something. I say sure, though I don't recall anyone ever asking permission to tell me something I was glad to hear.

"I really enjoyed talking to you at the party," says Cathy, "but a few weeks ago I became, well, involved with somebody."

"Uh-huh," I say. (See? What did I tell you?)

"I told Barbara I didn't want to come to the party, but she said, 'You're not engaged, come,' so I came. I hope we can at least be friends, because I like you."

I say yes, we can be friends, because I like her, too, but when I hang up I'm depressed. I've finally been to one of the much-touted Introductions Club parties, met only one woman I felt was interesting enough to ask out, and found her unavailable. I've had formal introductions to four other women, only one of whom I liked enough to see again. I went out to dinner three times with her, but nothing ever ignited between us, and I've concluded that though she's a really nice, attractive woman, if nothing caught fire in three evenings, chances are it ain't gonna in the next 30, honey, and life is short.

I THINK MY BASIC GRIPE IS THIS: I HAVE *not met Miss Right nor found Endless Love, and I hold Barbara Chasen personally responsible.*

Okay, okay, here's a more positive way to look at it: Chasen fixed me up with four classy women whom I would not have otherwise met, one of whom I liked enough to take out three times, and I attended a Chasen party where I met another I liked just as well. Perhaps more important, before I called Chasen my social life was as flat as Manischewitz matzos, and since then I've begun dating again, participated in seven interesting events, and begun to feel some of the old moves coming back to me, some of the old confidence seeping back into the well. And Dagwood Bumstead is being refocused. Maybe not yet as Cary Grant, but maybe as, I don't know, Gene Hackman—I would settle for being Gene Hackman.

I phone Chasen and tell her I've forgiven her for not introducing me to Miss Right.

"Miss Right is not currently a paid-up member of the Introductions Club," she says, "but I do have Ms. Rabinowitz, who's a new member and a divorced clinical psychologist, and, although I may be the most pessimistic matchmaker in New York, I really think you'd like her." ■

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By Corky Pollan

Bites of Fancy

Nothing, not even new love, equals the excitement of a great chocolate. These lovely, painterly discs called Slicks are made from Belgian chocolate by Joseph Schmidt of San Francisco and are sold at Saks. Each has a design that gives a clue to the luscious filling: The red anemone means almond nougat and dark chocolate; the raspberry is—right!—raspberry truffle; the sunburst is orange and chocolate ($6 for a package of four; $16.50 for twelve). Here's something else you can't resist: Great Scott! fudge, made in Missoula, Montana. Each bar is like a fudgy truffle and is available with or without macadamia nuts. ($23 to $25 for a one-and-a-half-pound box; prices include shipping.) **—Barbara Costikyan**

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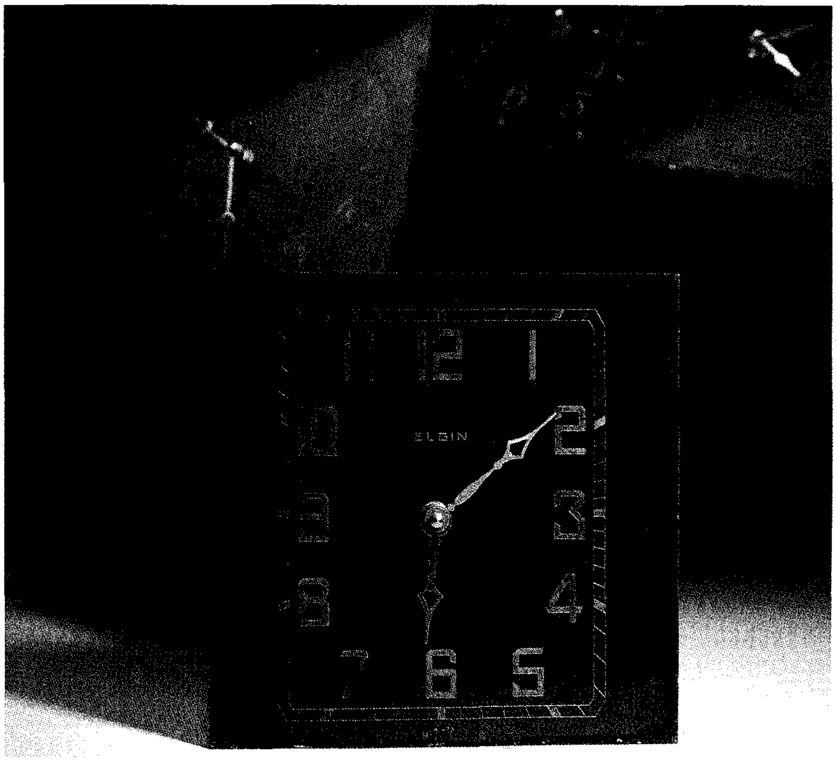


Clock of Ages

In the early years of watchmaking, dial faces were made from engraved or etched-brass photographic plates. The plates were as large as clocks in order to show detail, and the resulting images were then reduced. Steven Silver of Upstairs Downtown Antiques came upon a cache of these plates when an old manufacturing company on 19th Street closed its plant. Among his finds are a sprinkling of Cartiers, but most bear such names as Waltham, Elgin, Longines, Hamilton, and Ingersoll, and have a distinctly American Art Deco look. Silver equipped the plates with new American quartz movements, transforming mementos from the past into stunning wall clocks ($87.50; two-faced East Coast/West Coast clock, $97.50).

UPSTAIRS DOWNTOWN ANTIQUES/*12 West 19th Street/Second floor/989-8715*

Venetian Class

It's no secret that Portantina is a great source for lush, somewhat mysterious Venetian treasures. But Barbara Bergreen has added shoes to her collection, and—not surprisingly—they're the most romantic-looking in town. Made of the same rich Italian velvets as her pillows, they're trimmed with French ribbon and are as comfy as slippers. But we won't relegate them to nights by the fire—we'll wear them with jeans, a miniskirt, even a ball gown ($110).

PORTANTINA/*895 Madison Avenue, at 72nd Street/472-0636*

Photographs: left, Monica Stevenson; top, Marco Prozzo; bottom, Mary Ellen Bartley.

A FINE MESS

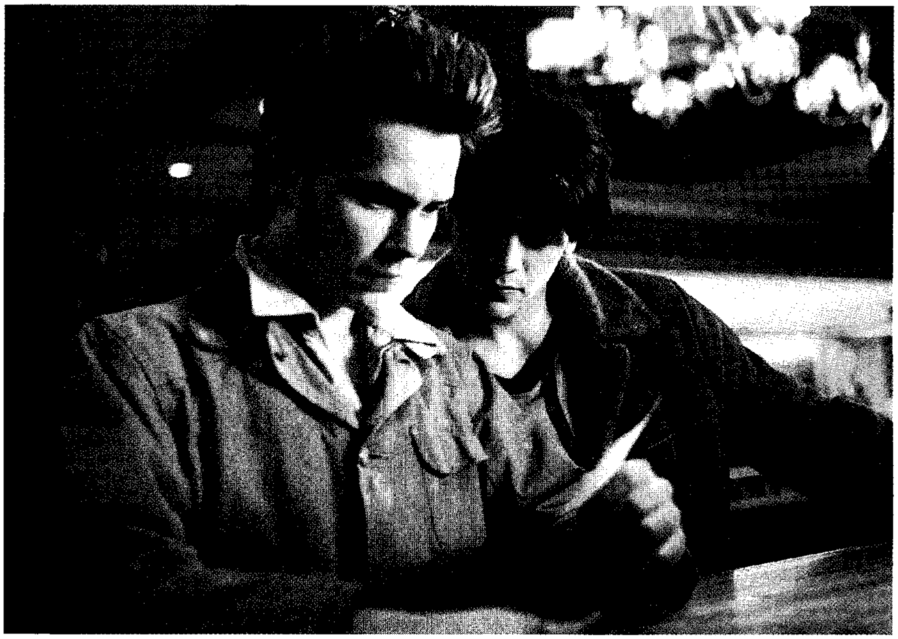
"...Gus Van Sant's *My Own Private Idaho* may be disorderly, but it's also a tenderly comical and beautiful piece of work..."

IN THE PAST FEW YEARS, HOLLYWOOD ENtertainment has reached an awful state of rigidity. This year's output is dismaying—a handful or two of fresh and original movies, the rest prefab jobs of one sort or another. Was last year's crop any different? (Answer: No.) Yet it wasn't always so. In the early and mid-seventies, during the salad days of Coppola, Altman, Scorsese, Ashby, Spielberg, De Palma, et al., a fair number of powerfully original directors got to do what they wanted. But after the inevitable disasters—*Heaven's Gate, The Cotton Club,* and others—the studios and producers happily took control again, and one result of that change was the promotion of a great many manageable "talents" from television. Playing safe was the easiest way to survive.

Within the system, the space for artistically ambitious directors narrowed, and formula comedies and thrillers—supplemented, at the moment, by guilt/redemption sagas—filled the sixplexes. Right now, it's hard for a director with outsize talent and ambition to break free. And if he does break out, the energy and anger required to do so are likely to lead him astray. The "classical" traditions of movie storytelling collapsed long ago; there's no longer anything stable to take off from, so often enough a director asserts his individuality . . . by making a mess.

I think of Oliver Stone, Terry Gilliam, Spike Lee. If they were building bridges, they would try to span their way to Heaven, forgetting to get us to the other side of the river. In *Jungle Fever,* Spike Lee made about five movies at once, of which three were interesting. Terry Gilliam's grandiose ambition, his desire to escape the alleged prison of realism, has blinded him to the clanking boredom of the fantasy sequences in *The Adventures of Baron Munchausen* and *The Fisher King.* And Oliver Stone, convinced that the country fell into a slumber in the Reagan years, grabs us around the throat in *Born on the Fourth of July* and *The Doors* and shakes us until we're limp. The recent movies by these guys are jumbled, strident, antagonistic—in a word, terrible—but they don't fit anyone's formula, and they aren't dull.

Gus Van Sant's previous movie, *Drugstore Cowboy,* was certainly not a mess. This 39-year-old independent filmmaker, who was born in Louisville but lives and works in Portland, Oregon, offered a hipster's inside account of the absurd adventures of some West Coast pill poppers in the early seventies. A perilous, hallucinated comedy, *Drugstore Cowboy* was exhilaratingly funny and perceptive. **My Own Private Idaho,** Van Sant's new movie, is both more ambitious and more elusive. Van Sant loads on the private mythopoeic imagery—scudding clouds and empty roads leading nowhere—and now and then I groaned and shifted in my seat. The film's meanings are slurred by a vague aestheticism, by metaphoric connections that function in Van Sant's head but not on the screen, by repetition, *mess.*



STREET LIFE: *River Phoenix and Keanu Reeves.*

Still, if *My Own Private Idaho* is disorderly, it's also a tenderly comical and beautiful piece of work. The movie is a loving portrait of two hustlers in Portland, two young men looking for parents; it's about homelessness as a state of being. At the beginning, Mike (River Phoenix) mysteriously finds himself on a country road in the Northwest. Suddenly Mike begins to tremble, his knees buckle, and he falls to the ground in a narcoleptic trance. We see home movies of a mother and child and then Mike's eyelids fluttering in sleep . . . which all give way, after some shots of salmon leaping upstream, to a shot of Mike's eyes fluttering again, this time as a middle-aged male client finishes fellating him. Sex, sleep, and the longing for home become a triad repeated throughout the movie. Mike's anxieties, which are connected to his missing mother (she left when he was a child), have led to his condition: In moments of stress, often when he needs to perform stud service, he faints into slumber.

Mike works the street and sells himself to men and occasionally to women. An aimless young dish, passive, not too bright, he doesn't have a mean bone in his pretty body. Like Myshkin's epilepsy in Dostoevski's *The Idiot,* his narcolepsy is meant to be a sign of his essential innocence, more a poetic than a medical reality. River Phoenix is blond and smooth, and his face, softened with erotic pleasure and with sleep, is angelically empty. His Mike is like a dreamy piece of sculpture. By showing us his longings, Van Sant fills in the consciousness that lies below the feeble words. He rescues Mike from nothingness.

Compared with Mike, Keanu Reeves's Scott is altogether tough. A scapegrace adventurer, Scott is the son of no less a figure than Portland's mayor. This rich boy is hiding out on the streets because it amuses him, and perhaps because it out-

Photograph by Abigayle Tarsches.

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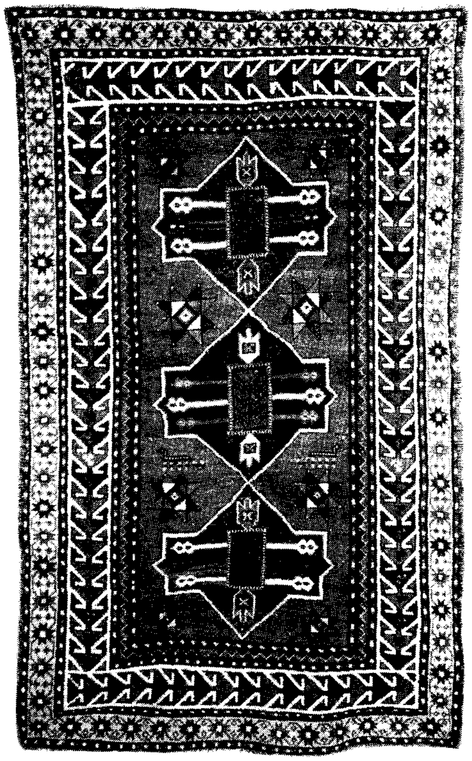

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rages his powerful father, a stiff, dried-up man confined to a wheelchair. Hair parted in the middle, the sloe-eyed Keanu Reeves is a graceful and wily actor with a trace of vagrant hauteur about him—he's singularly self-possessed. Scott looks after the hapless Mike, who loves him. But Scott can't return his love; he has sex with men for the money, not because it means anything to him. As soon as he meets the right girl, he falls in love with her and leaves the streets.

For River Phoenix and Keanu Reeves, rising young stars with teenage audiences, the movie must be an enormous risk. They've taken on roles impossible to sell on the talk shows. What's remarkable is how fully they give themselves to the parts. Yet Van Sant is a little vague about Scott; he isn't as well conceived as Mike, and Van Sant's attempt to make him out as the Prince Hal of Shakespeare's *Henry IV, Part I*—a young conqueror who will reject his raffish companions and inherit the realm—is one of those fancy ideas the director's friends should have argued him out of. Believe it or not, whole scenes are devoted to street bums and hustlers ranting garbled versions of Shakespeare's lines. None of this works: The Shakespearean high spirits just don't fit the comic-bedraggled hustler milieu.

The movie is held together—*when* it's held together—by instinct and metaphor rather than plot or logic. Despite a certain amount of discouragement from the director, I stayed involved, caught by the tenderness of Van Sant's love for the two hustlers and my own curiosity about their way of life. Mike's encounters are mainly disastrous: If he doesn't simply pass out, he's subjected, numb-faced, to someone's outrageous fantasy. For Van Sant, hustling is primarily a comedy of errors—there's no menace, no danger in it. At one point, Mike and Scott are seen as cover boys in a rack of male-pinup magazines, and suddenly the pinups, jerking to life out of their cowboy-stud poses, begin talking to one another.

My Own Private Idaho has neither the solemn stupidity of standard "serious" erotica nor the glazed, nasty, ironic exhibitionism of the Warhol movies of 25 years ago. Van Sant sees his characters as lost innocents. The beauty of the film is that for all its messiness, it has the poetic faith to make this vision come true.

SEAN PENN'S FIRST DIRECTORIAL EFFORT, **The Indian Runner,** is glum, earnestly matter-of-fact stuff about a rural sheriff (David Morse) who tries to save his nihilistic, born-to-be-bad Vietnam-vet brother (Viggo Mortensen) from nowheresville. Penn, who wrote the movie himself, holds the camera on the actors interminably as if something extraordinary were about to happen, and we keep waiting and waiting and. . . .

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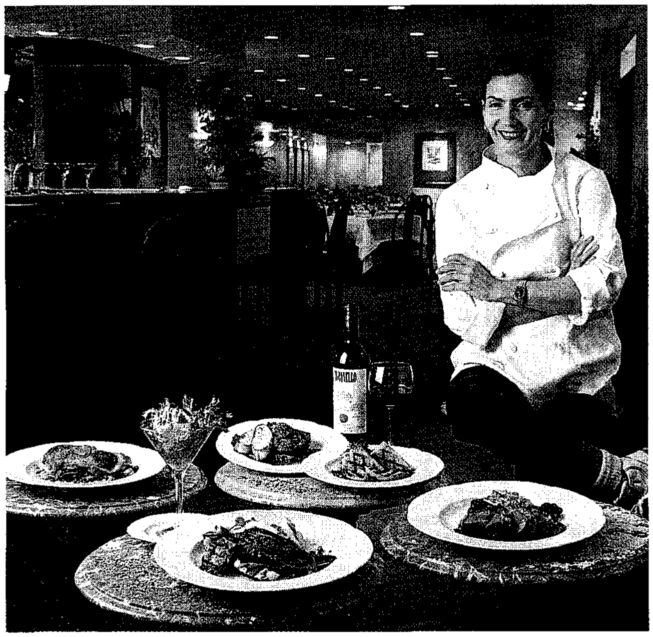
> ". . .This is Marilyn Frobuccino's real idiom: the fried cheese and cod-roe paste of Greece, the bruschetta and fritto misto of Italy. . ."



MIMOSA: *Chef Frobuccino with Mediterranean-inspired notions.*

GRILLED SQUID AND BEANS, SPRIGHTLY CEviche with octopus, sophisticated pastas, crusty salmon and chicken, mashed potatoes, garlic everywhere—that's what people who love to eat want to eat right now. Exactly the kind of Mediterranean peasant fare chef Marilyn Frobuccino loves to cook. Precisely what will be drawing savvy mouths to **Mimosa.**

The fresh rough plaster of this uptown storefront covers layers of ambition, tales of restaurants come and gone. Now it's Nino Selimaj's turn. The austerity, simplicity if you want to be kind—tile floor, a scattering of botanical prints, flowers in a niche—could be a design statement, could be pinchgut economy. But the handsome Selimaj's courtliness warms the room. Sprung from thirteen years in the cocoon of his brother's Bruno, on East 58th, he dares to explore. "My favorite restaurant is the Gotham, and I thought the closest I could do would be Mediterranean," he says. "And for that, Marilyn is the best."

A graduate of New York Restaurant School and Arcadia, Frobuccino made her mark with a southwestern menu at Arizona 206, but this is her real idiom: the fried cheese and cod-roe paste of Greece, the bruschetta and fritto misto of Italy, Spain's gazpacho and almond sauce as redefined in her splendid lemon-battered hake on a nest of escarole and black olives. At first glance, her food seems quite simple. Wild mushrooms with garlic. Country salad in a goat-cheese vinaigrette. The subtle tapénade of eggplant, chick-peas, and green olives offered instead of butter to heap on crusty country bread. "Amazingly, almost no one asks for butter," she marvels, clearly pleased.

Everything is beautiful, nothing tortured into art. Instead of bread-thickened white gazpacho, Frobuccino's crisp-skinned striped bass is napped with a sauce thickened with purée of turnip and parsnip. The traditional gazpacho garnish—red and yellow peppers, red onion, cucumber, cilantro—is marinated in sherry vinegar and jeweled with skinned green grapes. The pickle-garlic-and-lemon-touched picada sauce served in tapas bars comes with mixed fried seafood on chicory. Steeping currants in Barolo to draw out the sweetness may or may not be the secret, but the fact is her perciatelli with sardines and toasted pine nuts is the best I've ever tasted. Authentic? Who cares?

The sweet, firm hake in almond sauce is slightly undercooked, as requested. Salmon seared to a fragrant char in a smoky pan without fat is rare in its crust of mint, dill, and tarragon, paired with tarama and grilled vegetables, a crisp ribbon of scallion draped on top like a gift-wrap bow.

Dinner could be a duo of appetizers—that ceviche of salmon, red snapper, scallops, and octopus "cooked" in lime juice, or grilled sherry-spiked squid with cannellini beans (preferably not so al dente), or a half-order of pasta, or perhaps the special cremini-chanterelle-and-pea risotto with a sprig of thyme (lacking just a hint of resistance in each kernel of rice, but so good anyway). With a glass of wine and dessert, that dinner scheme could run $70 or so for two. Otherwise, despite pastas that start at $11 and entrées that never top $20, three courses with wine, tax, and tip could hit $120, what this town calls "moderate" these days.

Even though it's so brand-new, Mimosa's flubs are remarkably minor. Those undercooked beans, the veal chop ordered "medium" and served unevenly rarish (with luscious walnut-and-garlic-studded potato purée), the whole-wheat linguine with whole almonds and hazelnuts in an unappetizing puddle of oil. Happily, the leek-and-Swiss-chard-stuffed chicken is moist and buttery beside its herbed spaetzle. A lamb rack's rib eye is coated with mustard-parsley bread crumbs and escorted by a gratin of zucchini, tomato, and feta.

Desserts, too, flaunt flavor and the kitchen's skill rather than architectural rococo. Best are mulled blueberries with ice cream, raspberry Linzer torte in a classic cookielike crust, apple-strawberry crisp, and a fudgy, trufflesque chocolate torte in unnaturally green pistachio crème anglaise.

There are French, American, Italian, and Spanish labels on the reasonably priced list. (Don't be tempted by the Vosne-Romanée just because it's $30—it's sadly feeble. Better by far: Kendall-Jackson's '89 Chardonnay at $22 and Chimney Rock's '87 Cabernet, $26.)

The chef finds her boss wary, constantly astonished by dishes so unfamiliar to him, and she basks in his enthusiasm. "He's like a child sometimes, eyes wide, open to everything." But Selimaj is far from an ingenue in the business, as the polish of dining-room service attests. Just to be sure, there was a waiter for almost every table on opening day. They were tripping over one another, so he sent most of them home.

But now old friends from Bruno days are discovering Mimosa's warm welcome and citified country ways. When the neighborhood gets the word, the serving troops in bistro dress will certainly return. What a joy it is to find Brave New World cuisine seasoned with that old-world snap.

Mimosa, 1354 First Avenue, near 72nd Street (988-0002). Dinner, Monday through Thursday 5:30 to 11 p.m., Fri-

Photograph by Lisa Bogdan.

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A line trails out into the lobby from eleven-thirty on most every day to pick up towering wedges of sandwiches, good-looking salads, and pastas baked in giant metal sheet pans. Youthful clerks in old-fashioned butcher's aprons and caps hawk the stew of the day (today it's chicken tajine, moist and fragrant, with couscous), cheerfully restock the half-a-sandwich-and-a-salad-to-go, already in their plastic bubbles, the pastries in ribbon-tied cellophane, explaining, directing traffic past the old-time flour bin where morning's muffins wait. But the glorious osso buco is available only at night.

There are just 50 tables, and a small and perky hostess flies about seating folks. Everything—tiles hand-painted with grapes and vines, handmade bricks, the antique stove that forms a counter—was shipped from Florence, and it looks as if someone raided a country flea market for the nostalgic antique kitchen- and tableware you must resist cramming into your briefcase. What ambition and sophisticated airs. Eli's bread. The custom-baked focaccia. The superior zarzuela, a savory fish soup with perfectly cooked scallops, amazing mussels, good enough clams, slightly too cooked fish, and a pair of croutons painted with aïoli. Not exactly the neighborhood vinylette.

All the sandwiches are good if not spectacular, most of them smeared with a paste of basil, olive, cilantro, and garlic for extra kick: the aristocratic club—smoked turkey, avocado, tomato, and thick, sweet, crisp bacon on serious seven-grain bread. Plump muffaletta of meats, cheese, and marinated vegetables on a sesame bun. Tuna niçoise stuffed into a small peasant loaf. Fragrant grilled vegetables and goat cheese on onion baguette. Focaccia split and stuffed with ratatouille or prosciutto, arugula, and fontina. Only the burger is weak, not as rare as ordered and a bit compressed, but the shoestring fries are first-rate.

It's hard to believe the deft hand that fashioned the lemony chicken salad and the carefully cooked fritto misto could have created such a pedestrian toss of greens, or the impostor posing as Caesar salad (*cucumber?* Please). The calamari could be crisper and seasoned more creatively, too. Pastas baked ahead tend to be rich, even gluey, oozing cheese and—once—wildly salty. But then there is the crème brûlée. Sirio would be impressed. Lemon tart and rich chocolate-truffle torte are lovely, too.

Sip wine by the glass ($2.95 to $3.50) or carafe ($11.50 and $14.50), or intense espresso. One or two of the serving crew in green pin-striped Italian tunics seem freshly hatched, spacey, or innocent (ours describes a special as "veal of sausage"), but sweetness is the theme.

With lowered lights, votive candles, and giant platters—including dessert, just $16.95 to $19.95 to feed two—Cucina hopes to entice the daytime population to linger for dinner. That's when the extraordinary osso buco hits the fire. R.A. powers long to make you think of Cucina as a pretheater stop. It's just a brisk walk across town to Times Square, perfect to wake you up before the show. But in winter? Perhaps they should hire a jitney.

Cucina & Co., in the lobby of the Pan Am building, Park Avenue at 45th Street (682-2700). Open Monday through Friday 7 a.m. to 9 p.m., Saturdays 8 a.m. to 4 p.m. A.E., D.C., M.C., V. ▬

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Television/John Leonard

QUALITY TIME

"...*I'll Fly Away* is an intelligent pleasure; Billy Crystal, who created *Sessions*, should be declared a national resource..."

CIVIL RIGHTS AND WRONGS: *Sam Waterston and Regina Taylor in* I'll Fly Away.

LET'S THROW CAUTION TO THE WINDS AND mention the word *quality*. It belongs in almost every sentence about the new series **I'll Fly Away** (premiere October 7; 9 to 11 P.M.; then Tuesdays; 8 to 9 P.M.; NBC). Set somewhere in the deep American South in the late fifties, at the dawn of the civil-rights movement, *I'll Fly Away* is a sort of serial version of Harper Lee's *To Kill a Mockingbird,* with Sam Waterston as Forrest Bedford, a Gregory Peck sort of lawyer trying to make moral sense of race relations. The executive producers are Joshua Brand and John Falsey, the *A Year in the Life* Emmy Award–winners who busy themselves on another network with *Northern Exposure,* the vegetarian *Twin Peaks.* It's as if Brand and Falsey had decided to be funny on CBS and serious on NBC. And NBC, in a spasm of atavistic Tartikoffism, lets them get away with it.

Besides Waterston—to whom so much virtue has accrued from playing parts like Sydney Schanberg in *The Killing Fields,* Honest Abe in *Gore Vidal's Lincoln,* and the blind rabbi in Woody Allen's *Crimes and Misdemeanors* that he might as well be Hal Holbrook—*I'll Fly Away* also features a personal favorite of mine, Kathryn Harrold from *The Bronx Zoo,* as Christina LeKatzis, a defense attorney Waterston meets in the courtroom and maybe, eventually, the bedroom. Meanwhile, because his wife is "not well" in a loony bin, someone must care for Bedford's three children. That someone is Regina Taylor (*The Howard Beach Story, Concealed Enemies, Lean on Me*). Regina Taylor is what the civil-rights movement was all about.

As Bedford, Waterston isn't a firebrand or ideologue; he's more of a constitutionalist. He'll get himself into trouble with the local White Citizens' Council by prosecuting a white bus driver whose reckless and boozy passage killed black men on their way home from a social occasion. But he's got a ways to go. When he hires Lilly Harper (Taylor) as his domestic, he forgets to ask her name. So has his sixteen-year-old son Nathaniel (Jeremy London) a few things to learn besides how to win his kinky Greco-Roman wrestling matches.

I'll Fly Away is slow-starting but surefooted, as if to pin its meaning to the mat. It's also an intelligent pleasure. To watch Waterston puzzle his way to the decent thing to do is to be reminded of Albert Camus's definition of an intellectual: "someone whose mind watches itself."

Quality IS ALSO THE WORD FOR **Brooklyn Bridge** (Fridays; 8:30 to 9 P.M.; CBS), at least on the basis of the one-hour pilot. Gary David Goldberg, the creator of *Family Ties,* tried to give us something new last year, in *American Dreamer,* but NBC played with the Robert Urich journalist sitcom like a yo-yo. Now Goldberg returns with a half-hour series that, while clearly autobiographical, is also more American Dreaming, this time written with chicken soup for ink.

We've been here before, of course, in Bensonhurst or Brighton Beach or Newark, being Jewish and American back in 1956, when there were candy stores and milkmen and egg creams, and Marilyn Monroe was married to Arthur Miller. But Goldberg needn't apologize to Neil Simon or Philip Roth. Many of us used to want to be these people, living in a family the size of a neighborhood, where we were everybody's children and everybody's business; and when we came home to an apartment house from the public school, what we brought with us was a copy of *The Yearling* from a friendly teacher instead of a hit of crack from the friendly dope-dealer. The city was our trampoline, before the fainthearted moved to the suburbs and the Dodgers moved to the Smog Bowl and the rest of us became fearful of our differences and alienated from our institutions and suspicious of the night. Who do we want to be now?

Danny Gerard, as the fourteen-year-old know-it-all Alan, has many things to learn. His grandmother/matriarch, Marion Ross, teaches him about loyalty in one of her dreaded "boat" stories. His mother, Amy Aquino, teaches him the box step in the living room. And then there's his red-haired parochial-school *shiksa* girlfriend, Jenny Lewis, who goes to confession and is out on the street: no Jewish guilt! Not only that, but his grandfather, Louis Zorich, claims to have played baseball against Gil Hodges back in Russia with the Bears.

There has been muttering that *Brooklyn Bridge* is too "ethnic" for a national TV audience. Rubbish. Everybody in the heartland and the Sun Belt, on Wall Street and Main Street, once upon a time wanted to grow up with parents and grandparents—wanted, as a child, to be taken seriously enough to be loved too much and

Photograph by Theo Westenberger.

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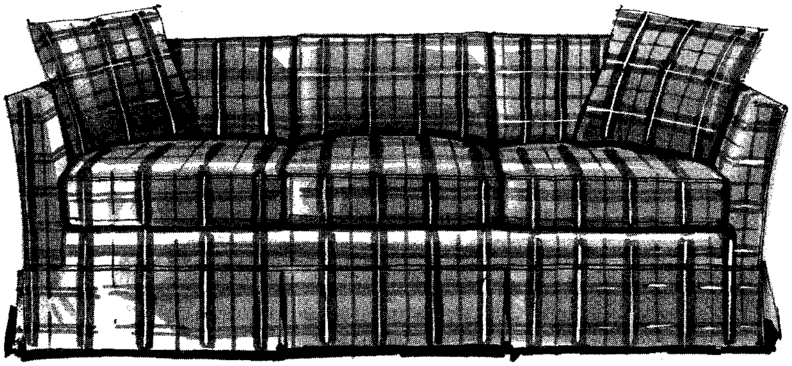

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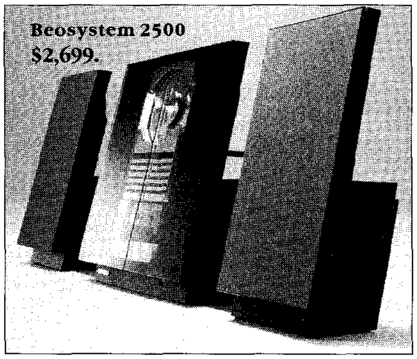

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overprotected. Jewish Alan falls in love with Irish Katie, and his history teacher is a black man, and the local anti-Semitic hoodlets refrain from beating him up because he's a nifty football player; and in his kitchen, where they eat blintzes for breakfast and consult the Yiddish newspaper and talk about Harry Belafonte and Eugene V. Debs and the Haymarket riots, what we get is that spice of culture that was supposed to go into the American stew and make a society that tasted great and was filling, too: a Bensonhurst to dream on.

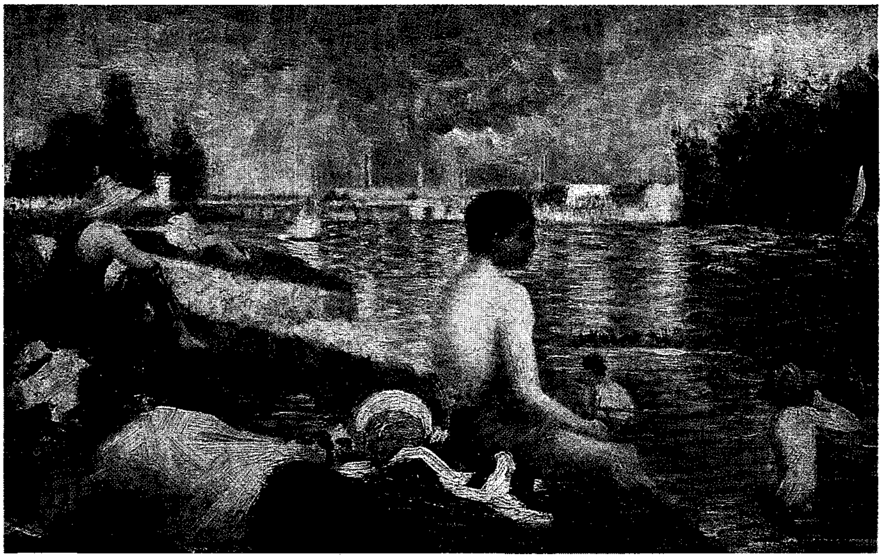
DON'T MISS **Sessions** (SUNDAYS, STARTING October 6; 10:10 to 10:40 P.M.; HBO), a six-part "adult comedy" series created by the immensely gifted Billy Crystal. A psychiatrist (Elliott Gould) tries to make sense of the dreams and delusions of his patient (Michael McKean), while people like Linda Kelsey (*Lou Grant*) and John P. Connolly (*Alien Nation*) wander in and out of their heads and beds. Of the three episodes I've seen, the first deals with impotence and Oedipal incest, and is merely hilarious; the second deals with bondage fantasies, involving McKean's father's Christmas ties, and slices the psyche like so much Wonder Bread; and the third copes with fathers and daughters and Nazi Dobermans, and breaks the heart. This is Gould's best work in years. Crystal, who wrote the first episode and collaborated on others, should be declared, immediately, a national and natural resource.

In brief: ANGLIA'S SIX-PART TELEVISION version of **Devices and Desires** (*Mystery!;* Thursdays, October 3 through November 7; 9 to 10 P.M.; PBS) is better than the P. D. James novel from which it's adapted. The novel was long and cranky and suggested that anti-nuke types in England are at best Commie dupes, at worst mindless terrorists. The TV serial is much more sympathetic to those who have their doubts about Chernobyl. Besides, the TV serial has Roy Marsden back again as poet/detective Adam Dalgliesh, Susannah York as a woman complicated enough for him to fall in love with, and Gemma Jones skinny-dipping in the North Sea. . . . While it's lovely to look at, **Columbus and the Age of Discovery** (Sunday through Wednesday, October 6–9; 8 P.M.; PBS) is an intellectual mess. There are so many underwriters and co-producers—the BBC, TVE Spain, RAI Italy, RTP Portugal, NHK Japan, NDR Germany—that when they haven't nibbled, they seem to have hedged. I don't expect on such a series to hear from dissidents like Kirkpatrick Sale, but why not a word or two from Latin American luminaries like Carlos Fuentes, who wrote two novels about it, or Eduardo Galeano, who wrote a three-volume history of it, or García Márquez, who has played with these caravels in *The Autumn of the Patriarch*? ■

Art/Kay Larson

THE LIGHT FANTASTIC

"...The silence in Seurat's work has the intensity of a storm that never arrives—the focus shifts away from ordinary trivia..."



STILL WATERS: *The final study for* Bathing Place, Asnières.

THE METROPOLITAN'S **"Seurat, 1859–1891"** is everything it set out to be, including the part that isn't there. We were warned well in advance that the four big paintings that made Seurat such a contender in Post-Impressionism could not be lent to this show (which was jointly organized with the Reunion des Musées Nationaux/Musée D'Orsay on the centennial of the artist's death). Seurat's short career—a bare decade long—strains toward a conclusion it never reaches. So the focus shifts, and probably for the better.

Seurat's drawings are the point of entry to his career, and the show's revelation. He was a remarkable draftsman. What Matisse did for line—simplifying and purifying it to a charged essence—Seurat did for light and shadow. In general, shadow wins. The faint perfume of silence and melancholy, just barely discernible in his paintings, floods the blackness of his drawings and rounds them out with a humanity that alters his whole life's project.

Drawings, even by major artists, rarely see daylight. They may be tucked into special museum storage, or kept in private collections, but they are not hung alongside the paintings. The Metropolitan's Van Gogh show, for instance, segregated the drawings in a separate room. In New York, Seurat's paper works share equal time with the small, notebook-size paintings that he produced on his way toward Post-Impressionism—studies on an equivalent plane. This unusual hanging method is wonderfully instructive. Seurat seems to be thinking out loud.

Seurat's bourgeois parents supported him while he apprenticed himself to the Beaux-Arts style as a teenager. He was gifted from the beginning. The early drawings copy Ingres, his teacher at the École des Beaux-Arts; Henri Lehmann; and the teacher whose school he entered at the age of fifteen, Justin Lequien. According to Robert L. Herbert, the art historian and Seurat specialist who primarily wrote the catalogue, Lequien's classes stressed subordinating line to softly modeled contours. (The other curators are Françoise Cachin and Anne Distel in Paris, and Gary Tinterow and Susan Alyson Stein in New York.)

Either the lesson rooted or it fit with Seurat's own inclinations. Though he could do an absolutely faithful realism, he chucked off the academic style at the age of 21 to begin a lifetime of virtuosity with a conté crayon.

Conté crayon—black pigment in a waxy base—produces deep, rich, matte blacks. When Seurat laid the crayon lightly on the pronounced weave of Michallet paper, the threads captured a salt-and-pepper mixture of gray areas that are really small particles of pigment, like dots. The light that wreathes his figures and wraps around them like fog is actually just empty space on the paper. The figures lie within shadow; the barest edge of a nose or the slightest shift of planes on a cheek miraculously defines their bulk. Seurat soon discovered how to make paintings that did the same thing, dissolving boundaries and emphasizing a fragment's continuity—but in color.

The silence in Seurat's work has the intensity of an oncoming storm that never arrives. The energy masses and gathers inward, the light changes, the focus shifts away from ordinary trivia to the emphatic stillness itself. The image that forms is of an artist who felt compelled to pull together the essences and surgically remove the distractions. When combined with the influence of the Barbizon painters, evident in the dappled dots of *Sous-bois à Pontaubert* (*The Forest at Pontaubert*) and the Impressionists, Seurat's small landscape studies, which are not at all as accomplished as the drawings of the same date, begin to display an inevitable momentum away from description, toward monumentality and artifice—toward a purification of silence.

In half a dozen studies like *Étude complète,* Seurat tried on various arrangements of figures on a Seine riverbank, leading toward the first of his major works, *Une baignade, Asnières* (*Bathing Place, Asnières*), exhibited at the Salon des Independents in 1884. That painting, of course, is not here; it's in London, at the National Gallery. Around the corner, several dozen studies point toward *La Grand Jatte,* of 1884–1886, in the Art Institute of Chicago. By the time the gaps appear for *Poseuses,* in the Barnes Foundation, and *Chahut,* in the Kröller-Müller, you're almost used to this habit of aestheticus interruptus.

Three major figure paintings finally come together in the last room: *Jeune femme se poudrant* (Seurat's mistress with a powder puff), *Cirque,* and the somewhat smaller *Parade de cirque,* a trombone player at the center of a remarkable purple-green gaslighted evening glow that seems to deaden whatever sound he is producing, as though he played in a fog of colored vapors. Seurat's color was by now (in the late 1880s) more than a mechanical contrivance, as it was in *La Grand Jatte.* He was inventing a grammar of light. As proof, the curators have as-

Photograph from the collection of the Art Institute of Chicago, courtesy of the Metropolitan Museum of Art.

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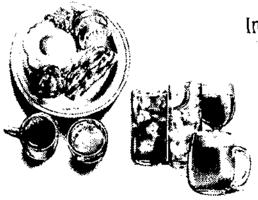

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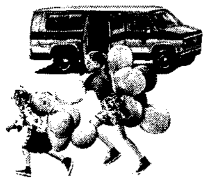

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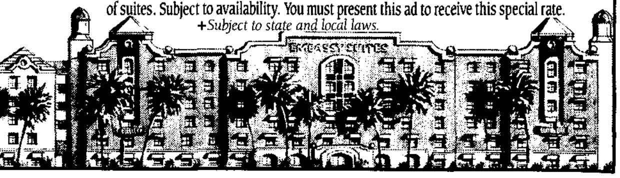

sembled all his seascapes in one or two rooms, and they are so precisely descriptive that you can determine their time of day: stark noon, or that moment at twilight when the sea is lighter than the land. They are stiff only at the middle distance; much closer or much farther away, their liveliness is seductive. *Grand Jatte* seems, by comparison, like an adolescent's labor to be recognized, though only a couple of years separated them.

Seurat, notoriously suspicious of his followers, had a right to be, or so it seems from the small show the Metropolitan has assembled of Neo-Impressionists in the Lehman Wing. They understood mainly the mechanical side of pointillism, with its arbitrary reductions to quantum dabs of harsh color. An exception is Henri-Edmond Cross, whose watercolors bear a striking similarity to Van Gogh's drawings. Another is Matisse, who took the formula at face value and stretched it toward Fauvism. Seurat himself, in only a decade of mature work, had already said more about pointillism's relation to nature than his followers ever would. Where would he have headed if he had not died at 31? His systematic analysis of color, in any case, opened one of the doors on the next cenutry. (Fifth Avenue at 82nd Street; through January 12, 1992.)

ROBERT SMITHSON WAS ONE OF THOSE American originals who appear out of the most unlikely soil, like a seed that germinates only in scorched earth. His own decade was slightly shorter than Seurat's. From around 1964 to his death, in a plane crash, in 1973, he developed a metaphor for romantic transformation applied to landscape, of entropic decay and geologic upheaval. In 1970, he produced the premier monument of earth art: the *Spiral Jetty,* a line of rock curling into the waters of the northern Great Salt Lake, echoing the shape of galaxies and seashells.

But even in his prime, there was always something about Smithson—some impulsive, visionary adolescence—that distinguished him from the artists around him and elevated his earthworks to a level of genius beyond the formalist norm. Some of this magical obsessiveness surfaced in his published writing, but Smithson's emotional sources remained obscure until the eighties, when his early work began to emerge in chunks.

The missing pieces come together now in a modest but important show, **"Robert Smithson Unearthed: Drawings, Collages, Writings,"** assembled for Columbia University's Wallach Art Gallery by art historian Eugenie Tsai. The link between his early and late work is extended with unpublished writings and poetry. Smithson's early work is pretty crude stuff. If he had died in 1963, nobody would have cared about his pastiche of cheap magazines, King Kong monster movies, Catho-

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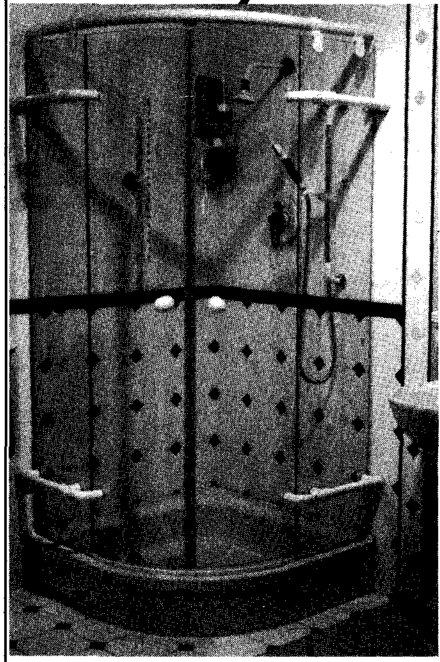

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lic theology, science fiction (particularly the utopian and anti-utopian mapping systems of J. G. Ballard), dinosaurs in the natural-history museum, industrial New Jersey blight, sexy Greek-style pinups, maps, and creatures from the black lagoons of Earth's ancient ages. Until he found his method—the manipulation of the materials of earth itself—these were just themes thrashing in limbo.

With a backward look, however, the drawings are packed with obscure but prescient references to spirals, rocks, dinosaurs, and (even stranger) martyrdom. In a watercolor, *Feet of Christ,* of 1961, the nail holes become the centers of a pair of spiraling vortexes that could also be snail shells. In the early sixties, Smithson did a few drawings that could be loosely called Pop Art, and others that are cartoonish science-fiction illustrations. The best are in black-and-white, with characters traced from pornography.

Smithson's intense will toward fantasy and escapism, his fascination with space exploration, and his belief in the equivalence of mind and matter suddenly found solid ground in 1964. As one of these drawings explains, "In the words of Jorge Luis Borges, I have set out to design that ungraspable architecture," which is the presence of mind itself in one's experience of landscape. (Only an artist who cared so much about message, and so little about medium, could make that leap.) From the mid-sixties on, Smithson designed structures that held rocks and crystals in (literal and conceptual) compartments, and he did actions of earth—burying a woodshed until its central beam sagged dangerously, for instance. He was as interested in industrial New Jersey wastelands as in empty desert. The drawings for these projects hang side by side with others that were never enacted, and more that display Smithson's ongoing obsession with the primordial. (There is one called *The Museum of the Void.*) Most remarkable is his manipulation of scale. Four trucks dumping their loads at the top of a boulder-strewn cliff, in *1000 Tons of Asphalt,* relate the human presence to the geologic (volcanoes, lava, the creation of islands) and suggest the cataclysm that occurs at their meeting.

Smithson switched contexts (gallery to landscape and back again) as easily as he switched scale, and as comfortably as he mixed Earth's minerals and mirrors (exemplar of matter and mind). His work insists that human life is fleeting in the Earth's history, that passage and transition are guaranteed, and that the same cycles that have flooded the Great Salt Lake and submerged the *Spiral Jetty* will catch up with us, too—probably sooner than later, judging by this scorching summer. (Columbia University, Schermerhorn Hall, 116th Street between Amsterdam and Broadway; through October 26.) ▬

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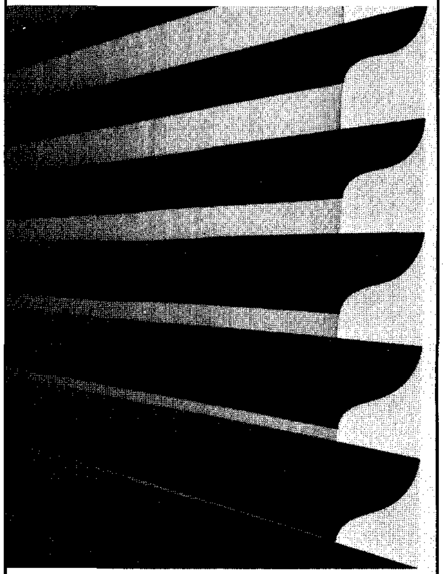

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PANGS OF GILT

". . .The Metropolitan Opera's season opening is an oddly hollow evening. Korngold's *Die tote Stadt* is often cloyingly lush. . ."

THE **Metropolitan Opera** THREW A VERY grand party to open the season and celebrate its first 25 years in Lincoln Center: scenes from three lavish productions, each loaded with stars. Although the Met has occasionally explored more interesting artistic options during the past quarter-century, this gilt-edged if oddly hollow evening seemed entirely appropriate. The festivities emphasized today's priorities under James Levine's leadership, reaffirming the company's traditional identity as an opera house that prizes scenic opulence, star glamour, and social prestige above all else.

The operatic elite of 1991 was generously represented, but two singers obviously commanded center stage and dictated much of what we heard: Luciano Pavarotti, who sang the Duke of Mantua in the final act of *Rigoletto,* and Placido Domingo, who gave his familiar impersonation of Otello in Act III of Verdi's opera. As if that were not excitement enough, the two megatenors reappeared to entertain Prince Orlofsky's guests in Act II of *Die Fledermaus* with the Rodolfo-Marcello duet from *La Bohème,* Domingo graciously accommodating his old friend by singing the baritone part. The two actually made quite beautiful music together, although much of the audience seemed disinclined to take them seriously, regarding the whole idea as a campy gimmick. Such is the price of turning two major singing careers into a circus act.

For the staged Verdi sequences, the Met saw to it that each divo was provided with a soprano partner worthy of the honor. Apparently willing and able to sing everything from bel canto to Wagner, Cheryl Studer has lately become a hot commodity on the international opera circuit, and here she donned her best light lyric voice to sing Gilda opposite Pavarotti's Duke. Even at that, this was a more richly voiced Gilda than one customarily hears, and the music definitely benefited. Desdemona was safely entrusted to Mirella Freni, still a paragon of style and sentiment with a voice that has lost very little of its distinctive bouquet over the years. In this fast company, the two baritones—Leo Nucci as Rigoletto and Justino Diaz as Iago—tended to merge with the scenery.

The party scene of *Die Fledermaus,* enlivened by Hermann Prey's antic and all-knowing Eisenstein, mostly marked time while we waited for the "surprise" guest artists to arrive, introduced by an eerily boyish Anne Sofie von Otter as Orlofsky. Prey himself led off with "Ein Mädchen oder Weibchen" from *The Magic Flute*—a delicious encore from a Papageno who sang the role 25 years ago in the Met's famous Chagall production. Few of the nine singers who followed him created quite such an easy sense of occasion—like so many all-star galas, this parade frequently marched past with stiff, self-conscious steps. But there were moments.

STARRY NIGHT: *Freni, Domingo at the Met.*

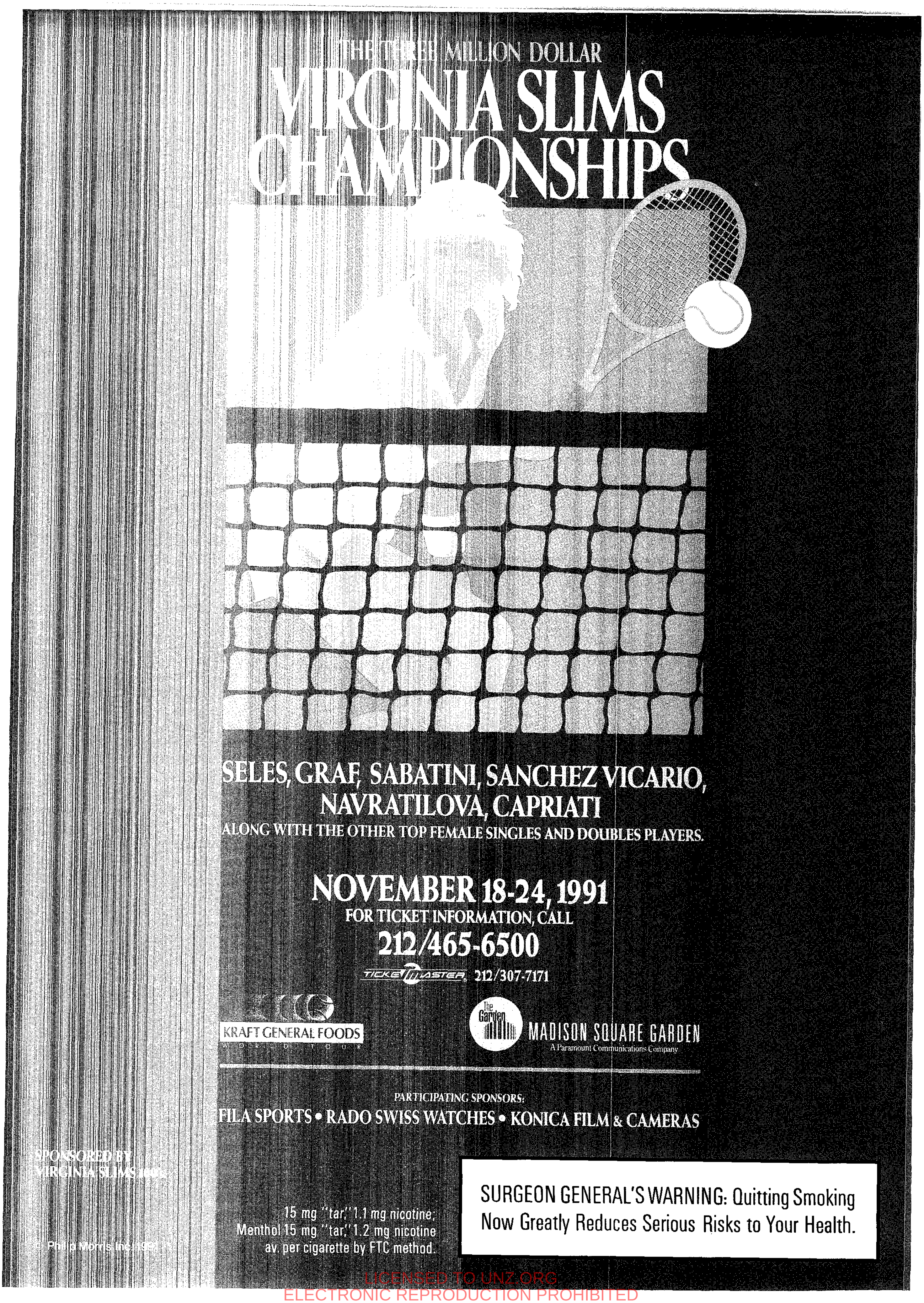
Among them I would include Thomas Hampson's slyly insinuated and elegantly turned "Largo al Factotum" from *The Barber of Seville,* unless one insists upon a Figaro with the last word in *italianità.* Freni returned to sing Adriana Lecouvreur's entrance aria—kitsch, perhaps, but hard to resist when shaped with such feeling and commitment. And Frederica Von Stade invariably radiates charm, even when miscast as Offenbach's libidinous Grand Duchess of Gerolstein. June Anderson, Kathleen Battle, Ferruccio Furlanetto, Aprile Millo, Sherrill Milnes, and Samuel Ramey each had something characteristic to offer, even if little of it was especially memorable. Levine conducted everything from Mozart to Mitch Leigh with equal enthusiasm.

BACK IN THE SEVENTIES, THE NEW YORK City Opera flirted briefly with several important works written early in this century—most of them drenched in the musically luxuriant, often psychologically lurid spirit of those twilight times and, consequently, now out of fashion. That fact never bothered Frank Corsaro, who has long been fascinated by the period. It was mainly his enthusiasm that prodded the company to investigate Prokofiev's *Flaming Angel,* Janáček's *Makropoulos Case,* Delius's *A Village Romeo and Juliet,* and Erich Wolfgang Korngold's **Die tote Stadt,** before the moment passed and the operas once again slipped from the repertory.

The City Opera is currently giving Corsaro's production of *Die tote Stadt* another chance, and those with a taste for rich Viennese cuisine prepared from a choice Freudian recipe might like to sample it. Based on Georges Rodenbach's *Bruges la Morte,* a Poe-inspired novella of 1892, Korngold's 1920 opera tells how a young man exorcises an unhealthy obsession for his dead wife by projecting himself into a fantasy affair with her exact double, finally strangling the phantom lover with a braid of his wife's hair. This rather thin dramatic premise, stretched over three acts, is fleshed out with some feverish dream sequences and atmospheric evocations of Bruges, the "dead" Belgian city of the title. As the opera unfolds, the town's Gothic façades, misty canals, deserted streets, cloisters, and belfries become as important to the piece as the two central characters.

Korngold has been called the last Romantic composer, and the extravagant

Photograph by Beatriz Schiller.



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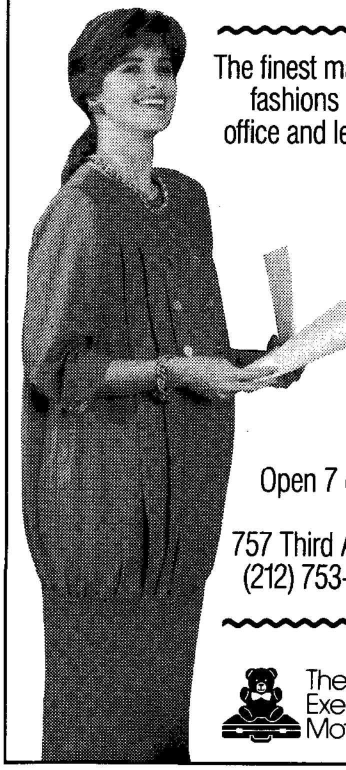

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music he wrote for this hallucinatory tale does indeed sound like a final gasp of some sort. Often cloyingly lush and wrung out to the brink of exhaustion, the score seems to be constantly telling us that there is nowhere left to go—except, perhaps, to Hollywood, where Korngold in fact eventually wound up scoring films for Bette Davis and Errol Flynn. Only 23 when he wrote *Die tote Stadt,* the composer astonished everyone with his mastery of the complex musical grammar of late Romanticism—even as a teenager, he had been hailed as a genius by Mahler, Strauss, and Puccini—and the opera received an amazing 80 productions in 1921. That marked the peak of Korngold's international fame, and his failure to go beyond it was, I think, due less to changing tastes than to his own creative limitations. Perhaps the film scores he wrote when his prodigy days were long over actually fulfilled this peculiar talent after all. A brilliantly professional but essentially imitative composer with a keen instinct for gesture and atmosphere at last found the perfect medium.

Corsaro's use of films and projections is more than a coincidental homage to Korngold's later American career. By the twenties, the cinema had already begun to influence how composers wrote for the stage, and movie techniques are particularly suited to this opera. Working back in 1975 with filmmaker Ronald Chase, Corsaro incorporated stills and moving images actually shot in Bruges, making the brooding mystery of the town so vividly suggested by the music a visual participant in the drama. I suppose it would look even more smooth and sophisticated if done today—the technology for this sort of thing has advanced a great deal—but in almost every major respect the production holds up admirably.

However intriguing the backgrounds may look, *Die tote Stadt* can survive only when two charismatic stage personalities blessed with voices of liquid beauty are available to bring the piece to life, and here, I'm afraid, the City Opera revival is fatally flawed. John Absalom (Paul) and Stephanie Sundine (Marie/Marietta) effortfully plow through the score sounding parched and frayed, and neither compensates with much acting ability. The other roles are insignificant, but Robynne Redmon (Brigitta) and Charles Huddleston (Frank) make much out of little, and Richard Byrne has a nice moment with Pierrot's beguilingly sentimental "Tanzlied" in Act II. The orchestra plays decently under George Manahan's baton, although I imagine Korngold expected something a bit more luscious. It may not be perfect, but the RCA recording (7767-2-RG), featuring Carol Neblett and Rene Kollo with Erich Leinsdorf conducting Munich Radio Orchestra, gives a far better idea of how this opulent period piece should sound. ■

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AUTUMN ART & ANTIQUES

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Flying Cranes Antiques

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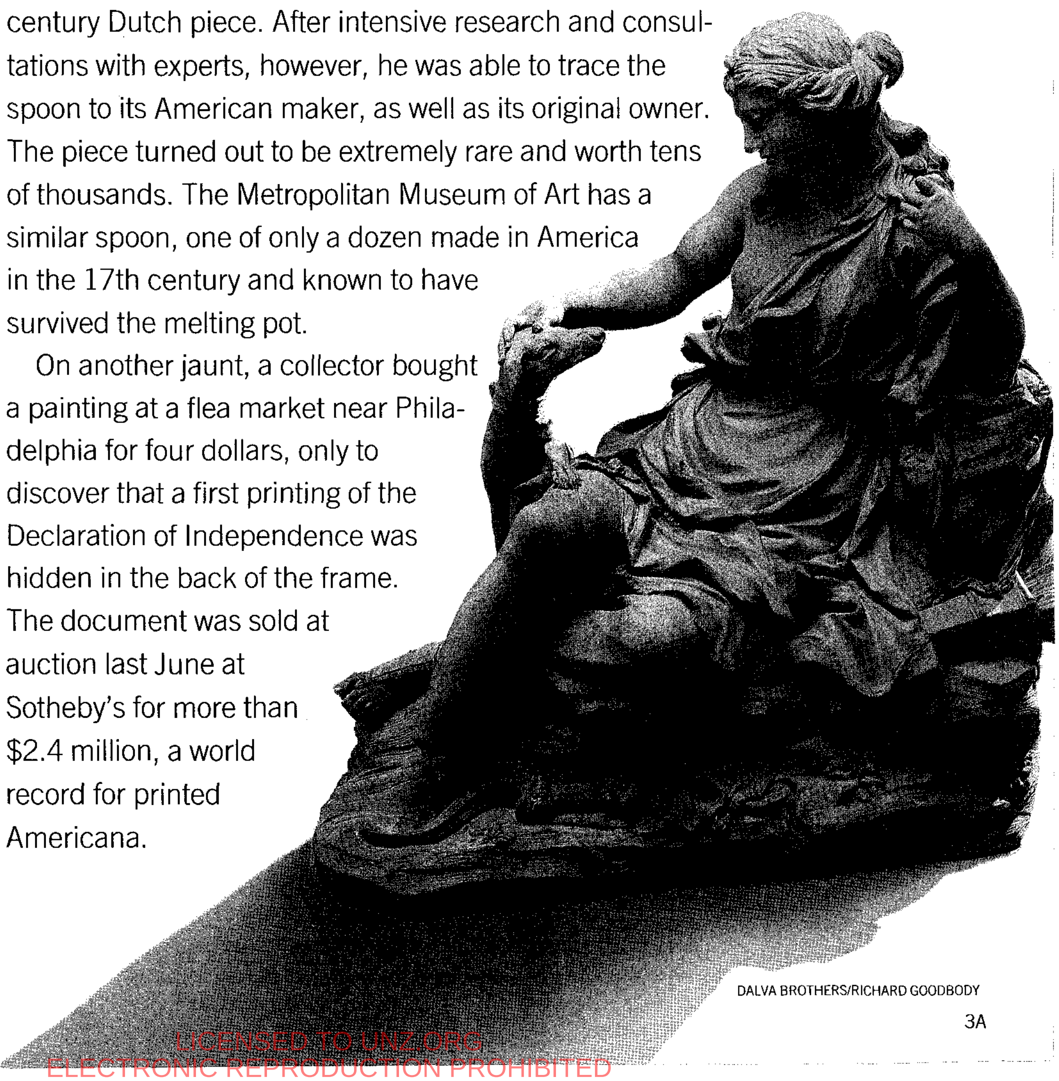
For hunters of antiques and contemporary works of art, the finesse is in the approach: sighting a precious object, tracking it, evaluating it from every side, waiting—and then springing into action to capture a piece of history. Stories of pursuit abound among dealers, collectors, and those who appreciate rare quarry.

On one recent expedition, a collector of antique silver bought a spoon for $20 that he thought was unusual but couldn't identify. He believed it to be a 17th-century Dutch piece. After intensive research and consultations with experts, however, he was able to trace the spoon to its American maker, as well as its original owner. The piece turned out to be extremely rare and worth tens of thousands. The Metropolitan Museum of Art has a similar spoon, one of only a dozen made in America in the 17th century and known to have survived the melting pot.

On another jaunt, a collector bought a painting at a flea market near Philadelphia for four dollars, only to discover that a first printing of the Declaration of Independence was hidden in the back of the frame. The document was sold at auction last June at Sotheby's for more than $2.4 million, a world record for printed Americana.



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n the cover: Gilt-bronze figure a falconer by Miya-o, from the panese Meiji Period, 1868-1912 height 24"; about $200,000).

his page: Diana with a hound, an early 18th-century Italian erra-cotta (17½" x 15½ x 7").

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Such dramatic finds are undoubtedly the exception, but the real thrill lies precisely in seeking out the unusual, pitting one's knowledge against others in the marketplace, and putting one's cash on the line.

Careful research and study are key in determining what exactly has been bought, and the process may take months. As with the silver collector and the 17th-century spoon, for many dealers and collectors, acquiring an object is only the beginning of their involvement with it.

PICKERS AND CHOOSERS

When antiques dealers are asked where they get their pieces, there are a few standard answers. Some have well-established networks of "pickers" who scour the countryside for particular objects for them. The pickers expect a quick turnover, and based on mutual trust and experience, dealers often have to make spur-of-the-moment decisions, sight unseen, on whether to make a purchase.

The crucial elements in the search involve educating one's eye, following one's intuition, persisting, and being prepared to bet your convictions.

Some dealers cover estate sales, auctions (at premier venues as well as out-of-the-way spots), and flea markets. There are even dealers who make their finds in the shops of other dealers who may not have thoroughly researched what they have. Some objects are found serendipitously, but others are the result of years of search.

The identification of rare objects is as much an interpretive art as it is a science, and not everything fits neatly into well-defined categories. It is not uncommon for experts to have substantial disagreements concerning the date, origin, and sometimes authenticity of antique pieces.

With furniture, for example, it's important to look at a piece inside and out, top and bottom, to get a feel for its authenticity. Take the drawers out. Take note of the way the wood and surfaces have worn, advises Christian Jussel, former president of the prestigious National Antique & Art Dealers

Association of America (NAADAA) and owner of Vernay & Jussel, a firm that specializes in English antiques.

"Look at the color for signs of oxidation," he says. "Is there discoloration around the nails? Does the grain match? Are the different pieces of wood from the same flitch of timber? You want all the pieces to have started life together."

Gilbert Ruff of Brattleboro, Vermont, who specializes in conserving and restoring antique American pieces, recommends examining a piece in sunlight, as well as in the shop. Sunlight sometimes shows up repair work that is difficult to notice indoors.

Jussel recommends that people who are just starting a collection take their time. "Go to all the shops and ask questions. As you begin to know what you want, ask who deals in it. Find out why a particular chair, for example, is $550 and not $50 or $50,000," Jussel says. "If people aren't willing to talk to you, go somewhere else."

Each period has its own standards in terms of craftsmanship and stylistic nuance, and each has pitfalls to look out for, says Jussel. Basic questions may include: "Was the piece originally a different shape and cut down? Was it re-veneered to make it fancier?"

"Books can help give you a sense of form and style, but they are not going to teach you about antiquity," adds Jussel.

"Museums are good for sharpening the eye," says Ruff. You get to see exceptional pieces and often prime examples of certain periods and styles—but the pieces are usually protected by barriers or glass, and removed at a distance. That is why a hands-on relationship of the kind possible in a shop is stressed by experts.

CHOICE DEALERS

Penelope Hunter-Stiebel, a former curator at the Metropolitan Museum of Art and a principal of Rosenberg & Stiebel in Manhattan, also recommends that new collectors survey a broad spectrum of galleries to find out what they find appealing.

"Find the leading dealers in your field of interest, get some books, and visit the museums—not once, but over and over," she says. "Expertise only begins with your first acquisition. It brings everything into focus, and helps you see what's good, what's better, and what comes before and after."

When you actually make the plunge and buy something, make sure the invoice is as specific as possible, advises Edward Munves Jr., owner of James Robinson, Inc., a firm that specializes in antique silver and jewelry. "The invoice should specify date, country of origin, materials, and maker where possible. A reputable dealer will always stand behind the things he sells," says Munves.

Turkish Kilim (Flat Woven Rug) Circa 1830, (5'1" x 9'3")

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SHOWS

Antiques shows are good opportunities for learning. Dealers make an effort to bring out some of their finest pieces, and one gets a chance to make a broad survey of the market and get a feel for who carries what and which styles are particularly appealing. The fall season is a busy one for antiques-show exhibitors and attendees. Several major events are scheduled, in different parts of town.

The International Antique Dealers Show will be held at the Seventh Regiment Armory (Park Avenue at 67th Street) October 19-24. This vetted show—organized by Brian and Anna Haughton of London, with the cooperation of the National Antique & Art Dealers Association of America (NAADAA)—features 76 prestigious dealers from the United States and Europe.

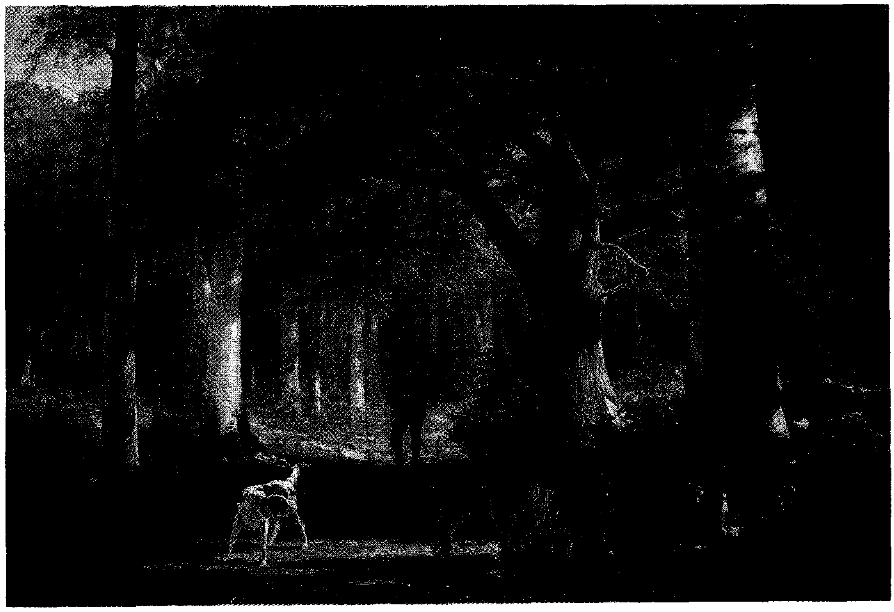
Among them, A La Vieille Russie, of Fifth Avenue, will exhibit a reproduction of a dining table with service for twelve from the lavish Peterhof Palace in St. Petersburg. And the Chinese Porcelain Company will offer some 200 18th- and 19th-century snuff bottles—made of agate, porcelain, jade, amber, and coconut shell—from the Fern Hill Park Collection.

The $15 admission includes a copy of the show catalog. The opening-night gala preview party (Friday, October 18) will benefit the Society of Memorial Sloan-Kettering Cancer Center. And a lecture series runs October 18-21. For more information, call 212-382-0969.

The 7th Cathedral Antiques Show, presented by Jay St. Mark, will be held October 18-20 at St. Vartan's Cathedral, Second Avenue and 34th Street. Some 50 exhibitors from a dozen states will feature American, English, and Continental antiques and fine art. Admission is $8; for more information, call 203-426-4621. A free shuttle bus will operate between the Cathedral Show and the International Show at the Armory on Saturday and Sunday.

Sanford Smith's Fall Antiques Show at the Pier runs October 17-20 at Pier 92 (West 52nd Street and the Hudson River). More than 100 dealers from across the country will exhibit a range of American antiques, folk art, quilts, pottery, and fine art. Admission is $10. Smith's ***Print Fair*** is set for November 1-3 at the Seventh Regiment Armory and is followed there by his ***Sixth Annual Modernism*** show, November 21-24. For more information on all three shows, call 212-777-5218.

From December 6-8, ***The Wendy New York Armory Christmas Antiques Show*** will showcase objects spanning 5,000 years. The wares of 110 dealers from the U.S. and Canada will be shown, among them Ancient Egyptian, Greco-Roman, pre-Columbian, and Oriental pieces, as well as 19th-century American, English, and Continental furniture, accessories, and decorative arts. Porcelain, glass, silver, and estate jewelry will also be on display. Admission is $8; for more information, call 914-698-3442.


CHRISTIE'S

Flushing out the quarry: The sense of anticipation and discovery is conveyed in 'A Hunter and His Pointers,' an oil on canvas by American artist Thomas Hill (1861; 20" x 30", $20,000–$30,000).

AUCTIONS

Although auctions are still primarily the preserve of dealers, increasingly they are catering to a retail trade, and it is even possible to get an auction-house representative to walk you around and point out things about the pieces. Guarantees of authenticity are strictly outlined in the catalogues and may vary from one sale to another, so it's important to understand the terms of sale for a given auction.

At the auctions, basically you are on your own, unless you engage an outside expert to look at pieces for you. Nevertheless, auctions can be quite an exciting way to hunt for antiques. They have their own quiet drama, and substantial sums may be bid by a nod of the head, a blink of the eye, or the slight motion of a finger. A private individual willing to bet against the dealers can often come out ahead because he or she can offer more for the piece than a dealer whose livelihood is dependent upon profit margins.

Some truly magnificent pieces from the estate of CBS chief William Paley will go on the block October 4 at ***Sotheby's*** (1334 York Avenue, at 72nd Street, 212-606-7000). Along with paintings and sculpture, the 300-lot auction will feature French furniture, Chinese and Japanese art, and tribal art and silver.

Photographs from the 19th and 20th centuries—including works by Man Ray, Weston, and Walker Evans—will be sold October 10 at ***Christie's*** (502 Park Avenue, at 59th Street, 212-546-1000). There's an auction of Americana on October 19, and another one of jewelry on the 22nd.

Three important auctions are scheduled for October at ***William Doyle Galleries*** (175 East 87th Street, 212-427-2730). The most significant, "Important 17th and 18th Century English & Continental Furniture and Decorations," on October 30, will include Old Master paintings, Georgian silver, tapestries, and rugs.

Somewhat less intimidating to neophytes than the major auction houses is the public auction held every other Tuesday at ***Great Gatsby's*** (91 University Place, between 11th and 12th streets, 212-260-2000). According to president Billy Roland, the gallery offers a selection of 18th-, 19th-, and 20th-century furniture and accessories, and is a source for architectural and estate pieces.

DEALERS

Reputable antiques dealers are a tremendous resource—both for objects themselves and for information. These are people who have spent years studying particular periods or classes of objects, and many are generous with their time and knowledge. In the better shops, you can often see prime examples of certain kinds of pieces, and more importantly, you can get to handle an object and examine it closely.

The Manhattan Art & Antiques Center (1050 Second Avenue, at 55th Street, 212-355-4400) houses more than 100 international galleries. According to director Stephen Roedler, objects range from a rare Japanese gilt-bronze sculpture of a falconer (over $200,000) at ***Flying Cranes Antiques*** to a royal chair from Ghana ($5,000) at ***Hemingway African Gallery***.

Place des Antiquaires (125 East 57th Street, 212-758-2900) is home to nearly 40 galleries. ***Galerie Manic***, for example, has a large group of historic and religious icons. "Other people's mail"—an extensive collection of autographed letters, manuscripts and documents—is for sale at ***Kenneth W. Rendell Gallery***. And elaborately embroidered silk Japanese gift covers called *fukusa* are at ***Orientations Gallery***.

Pierre Deux (369 Bleecker Street, 212-243-7740) is named for its two founders, who literally wrote the book on French country style. Pierre Moulin and Pierre Le Vec preside over 19th-century antique furniture and accessories. They specialize in tables made of walnut, cherry, and fruit woods. One rarity, an 18th-century walnut, three-drawer commode-secretaire, bears its original hardware, and the writing surface is inlaid with leather.

Another duo—this time a pair of shops owned by Michael Capo—is ***Capo D'Acqua*** (123 Fourth Avenue, between 12th and 13th streets, 212-353-9681) and ***Consignments Plus*** (43 Greenwich Avenue, 212-645-6321). The former specializes in 18th- and 19th-century furniture and accessories; the latter has many smaller pieces (all priced under $1,000) such as 19th-century American clocks, chandeliers, and antique boxes.

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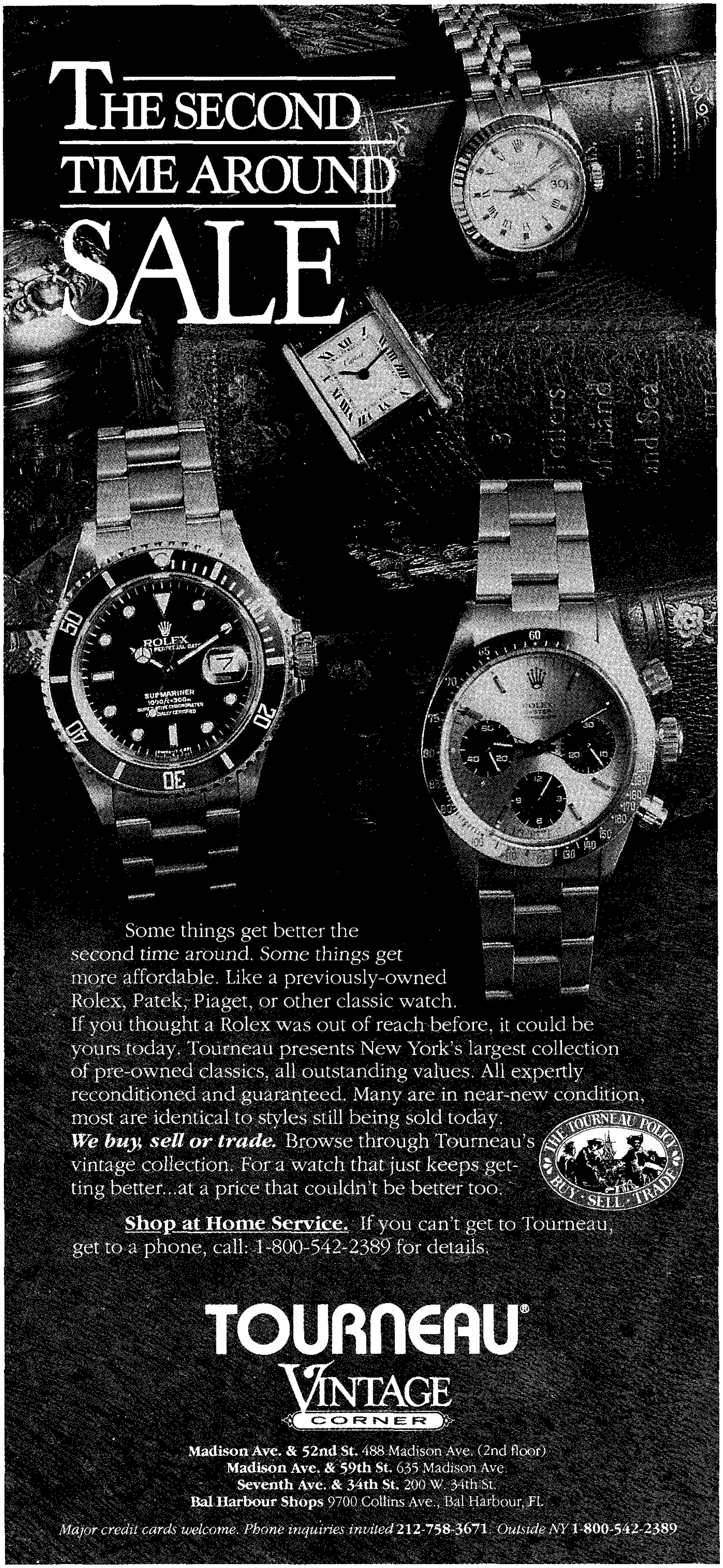
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Street, 219-2472), the emphasis is on 18th- and 19th-century country furnishings. But owners Gregory and Annick Kerwin, who have a personal interest in many of their pieces, also are drawn to highly unusual collectibles, which they find through pickers and can't resist.

Among the special French country pieces at T&K is an 18th-century larchwood armoire from Alsace with its original paint. It is predominantly forest green, with burnt-orange trim and painted panels of swirling umbers that convey an almost Abstract Expressionist feel. Kerwin says that the piece, priced at $11,600, was acquired in Strasbourg and had been in the same family for generations.

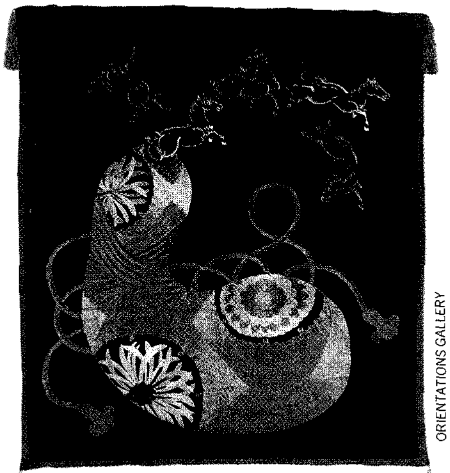
Eileen Lane Antiques (150 Thompson Street, 475-2988) focuses on Jugendstil and original and reproduction Swedish and Austrian Biedermeier pieces. Biedermeier is an increasingly popular early 19th-century style named after fictitious characters satirizing the German middle class. Made primarily in Austria (1820 to 1850) and in Scandinavia (1820 to 1870), it is one style of furniture that most specialists believe can be enhanced by restoration.

One of co-owner Bo Lindstrand's current favorite pieces is a secretary of Karelian birch with four secret compartments for hiding documents or valuables. It was part of a Russian music-teacher's estate that included 35 Biedermeier pieces in all. The secretary, to be priced at $11,500 when fully restored, was acquired from a picker in southern Sweden. "He called from the middle of nowhere on a car phone with all this static, and he described this fantastic find. We bought everything," said Lindstrand.

Victor Antiques (65 Greene Street, 941-9193) also specializes in Biedermeier, along with 19th-century antiques from Belgium, Austria, Germany, and Italy. There has been something of a Biedermeier craze in the last ten years, and good pieces are increasingly difficult to find in Europe, says owner Eliane

Lambrechts. Some items, such as big secretaries, large tables, and sets of chairs are so much in demand that the shop has begun making reserve lists and showing pictures of pieces to clients even before the containers arrive from Europe.

The entire downstairs floor at Victor Antiques has unrefinished pieces that can be bought as-is at considerable savings, or refinished to a client's specifications by the store's expert on-site craftsmen. In addition to restoring pieces, the store will make keys for the old locks, which are often lost, and adapt antique pieces to modern uses.



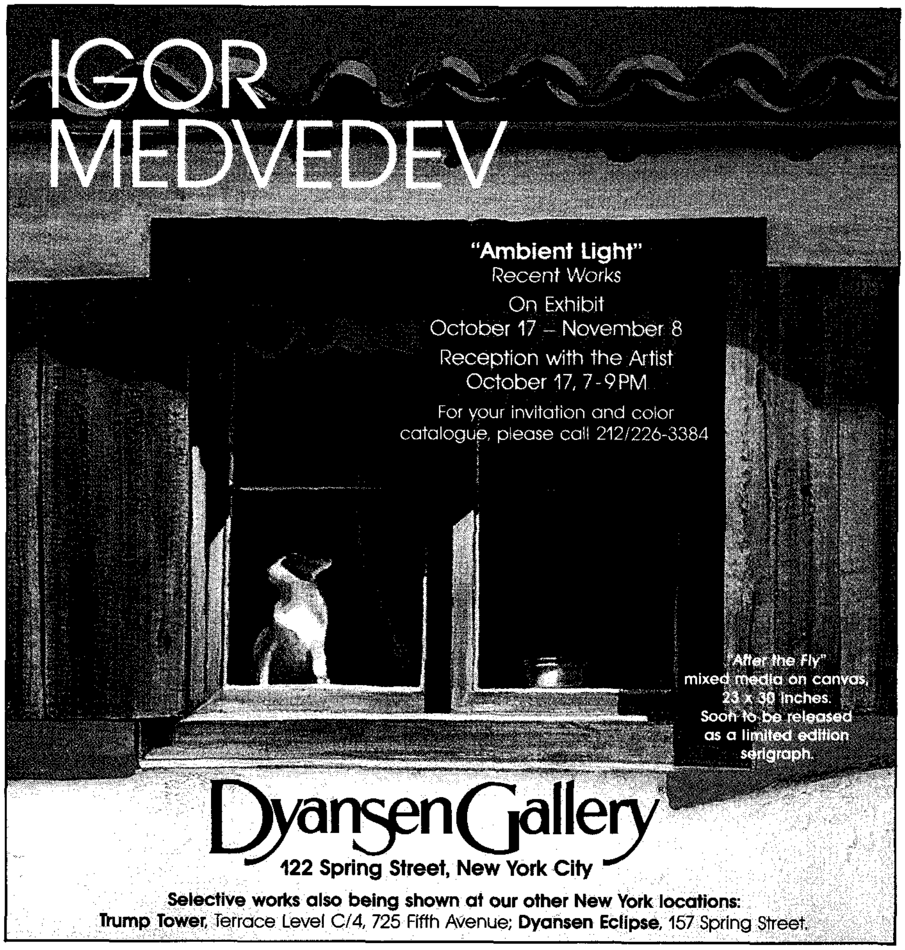
ORIENTATIONS GALLERY

A fukusa (embroidered silk Japanese gift cover), illustrating the saying, 'a horse from a gourd'—meaning, a very unexpected event (1750-1800; 31" x 28", about $10,000).

Evergreen Antiques (1249 Third Avenue, at 72nd Street, 744-5664; and 120 Spring Street, 966-6458) has a large selection of Biedermeier from Austria, Germany, Denmark, and Sweden, as well as Scandinavian pine furniture dating from 1860 to 1890. Owner Paul Sigenlaub likes the contrast between the clean country pieces and the more formal Biedermeier ones, and he travels to Europe frequently in his search for both types of antiques.

He says he sometimes finds himself with flashlight in hand in out-of-way spots in Scandinavia during the winter months, when it's dark and freezing in the afternoon, looking at pieces of country dealers in barns without electricity. "I also hit the local auctions," he says, "but the Scandinavian sources for Biedermeier are getting very expensive, although there are still interesting things in Germany and Austria."

Discovering the work of a skillful contemporary artist or craftsman can be as thrilling as coming across an antique treasure. From paintings and watercolors to porcelain and other collectibles, New York's galleries are happy hunting grounds for collectors of precious objects.



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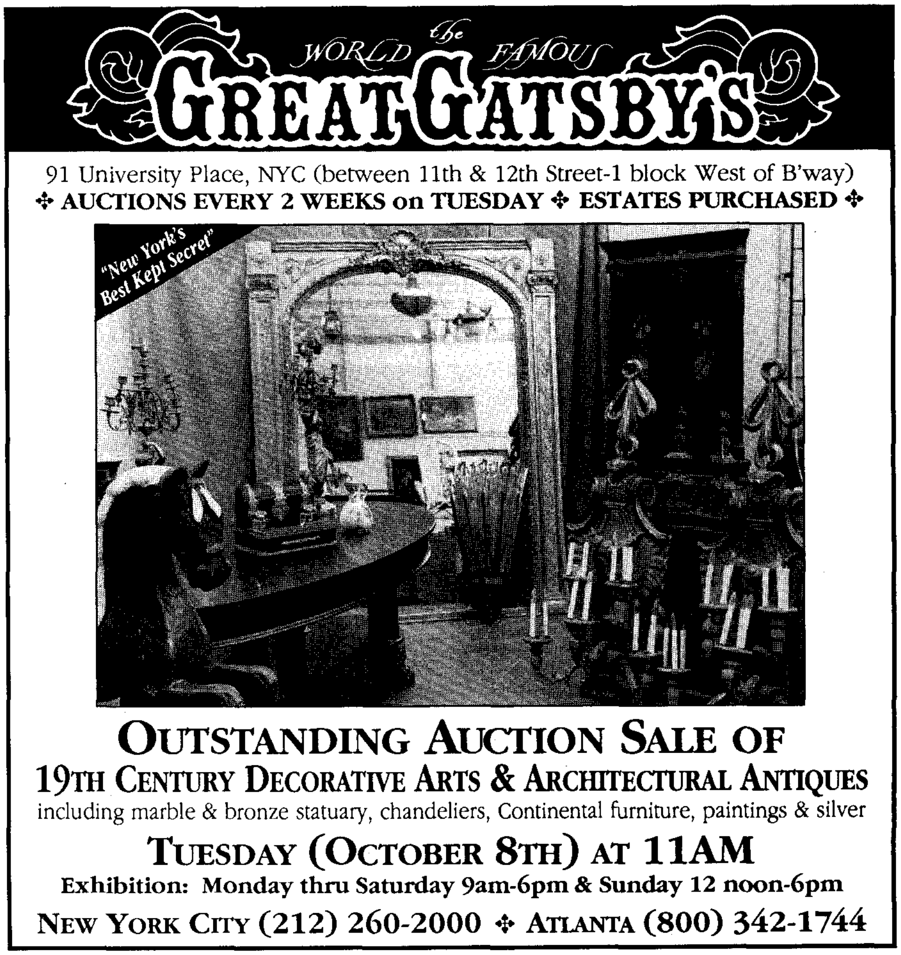

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Antique kilims are the specialty of ***Turquoise Gallery*** (132 East 61st Street, 212-759-6424). The enthusiasm in this country for collecting these woven-wool works of art has grown tremendously since last year's exhibition at the De Young Museum in San Francisco, according to manager Kemal Turkkan, who counts Madonna and Nureyev among his clients. Prices range from $500 to $30,000, with prime examples selling for $3,000.

Illustrators reign at ***Lustrare Gallery*** (176 Prince Street, 212-274-1880), which offers original works by living artists such as Milton Glaser, Seymour Chwast, and Gary Kelley. An exhibit of Robert M. Cunningham landscapes will be up through October 26.

Watercolorist Harry Araten is the focus of a show at ***Michael Ende Gallery*** (135 West 58th Street, 212-582-8282) from October 28. Araten's figurative works have been collected by individuals, museums, and corporations. Ende himself creates Judaica, and his works are also on exhibit, along with those of other contemporary Israeli artists.

Previously synonymous with the works of Erté, ***Dyansen Gallery*** (122 and 157 Spring Street, 212-226-3384; also at Trump Tower and 11 other galleries across the U.S.) has expanded its stable to include emerging artists such as Christian Vincent, Larry Valenza, Sheery Lu, and Michael Pellus. Igor Medvedev, a popular Russian-born painter, will have a one-man show at the 122 Spring Street location beginning October 17.

World Wide Art Gallery (605 Madison Avenue, between 57th and 58th streets, fifth floor, 212-688-9071) carries the work of little-known French Impressionist Emile Delobre, among others, with prices ranging from $5,000 to $40,000. Delobre was a student of Gustave Moreau and died in 1956. Several of his paintings are scheduled to be auctioned at Sotheby's in October.

"Although porcelain is considered a traditional art form, there are pieces that would be suitable in a contemporary home," says Ronney Markinson, manager of the ***Boehm Porcelain Gallery at Trump Tower*** (725 Fifth Avenue, at 57th Street, second level, 212-838-1562). The gallery carries more than 200 pieces of flora and fauna, from domestic to exotic ($85 to $14,500).

The work of some 200 craftsmen can be found at ***After the Rain*** (149 Mercer Street, 212-431-1044), the second store on the block opened by David Wallace (the first is ***The Enchanted Forest***). "After the Rain is the house Beast left behind for Beauty's entertainment," says Wallace of the Romanesque-ruin décor. His fine-art kaleidoscopes range from $25 to $5,000.

A visit to ***Julian Graham-White Ltd.*** (957 Madison Avenue, and 75th Street, 249-8181) is like a mini-treasure hunt in itself. The store is crammed full of tantalizing objects (called "eccentricities") and visitors are invited to look under, over, and around things for half-hidden or buried items.

Unusual walking sticks with hidden features are a house specialty ($650 to $3,000). A burglar's stick, which has a plain outward appearance, has a glass cutter secreted within. A mortician's stick discreetly conceals a yardstick for measuring bodies, so as not to offend Victorian sensibilities. There's also a walking stick with an ivory head that unscrews to reveal a rouge pot, for keeping up one's color. Another stick includes a fishing pole for a quick cast.

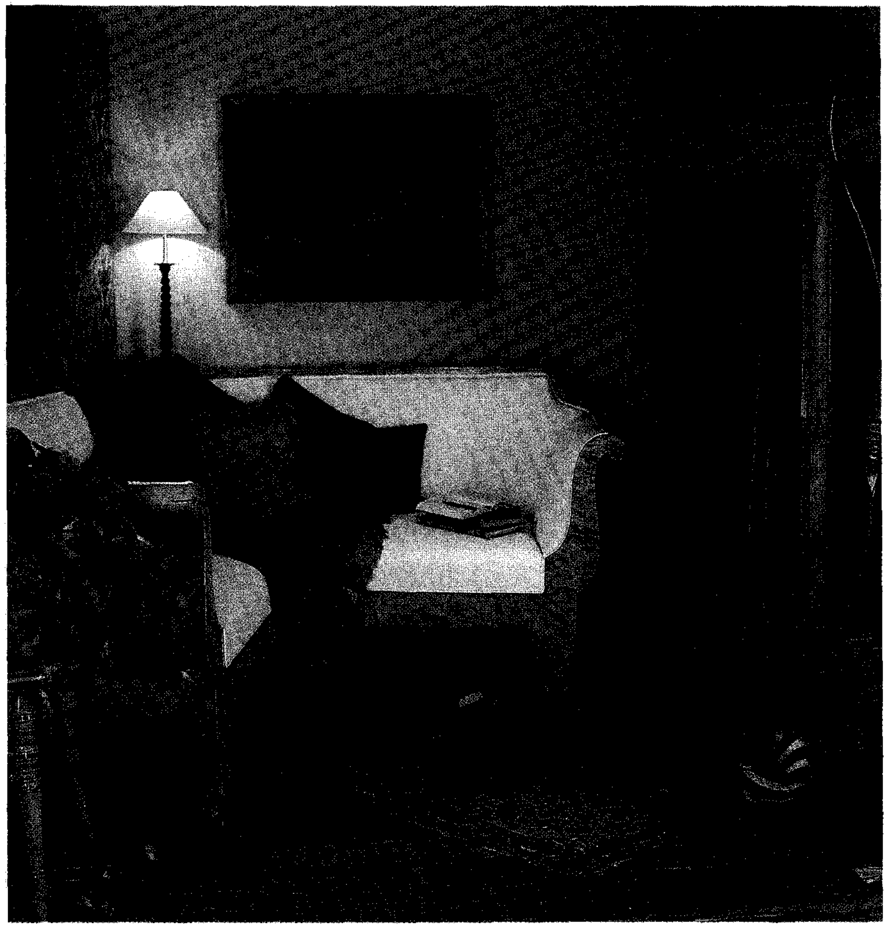
Another Madison Avenue shop with a range of unusual collectibles is ***Linda Horn Antiques & Decorative Objects*** (1015 Madison Avenue, at 78th Street, 772-1122). The items range from a ten-foot-tall Ottoman Empire teak vitrine with elaborate bone and mother-of-pearl inlay (circa 1815; $44,500) to a crystal scent bottle (1896; $995).

Among the impressive furniture pieces here are a French walnut desk, circa 1830, with carved-griffin legs ($29,500) and a romantic neo-classical Austrian commode with marquetry, dolphin ormolu mounts, and a green-marble top (circa 1830, priced at $30,000).

Gargoyles Ltd. (138 West 25th Street, 212-255-0135) is the local outpost of a large Philadelphia gallery begun as an architectural-salvage firm in 1970. Owner Hadassah Ben-Dor says it has since expanded its range to include vintage bicycles and sports equipment, oversize boat models, and window sets from London pubs and other unusual places. Reproduction gargoyles begin at $10; an 1870s English leather lounge chair is $4,500.

A trip to Woodstock, New York, brings one to ***White Buffalo*** (13 Mill Hill Road, 914-679-8723). The shop specializes in Native American crafts and artifacts. A seven-by-seven-foot Lakota Sioux buffalo-hide hunt robe bears a pictograph showing Indians on horseback in pursuit of the buffalo ($3,400).

This kind of trophy takes the "thrill of the hunt" theme literally. Yet, in hunters of antiques, refined tracking instincts are definitely at work. The difference is that the precious object being pursued brings only pleasure in captivity. ●



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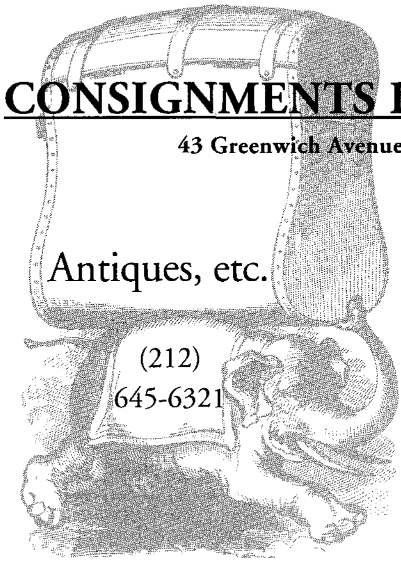

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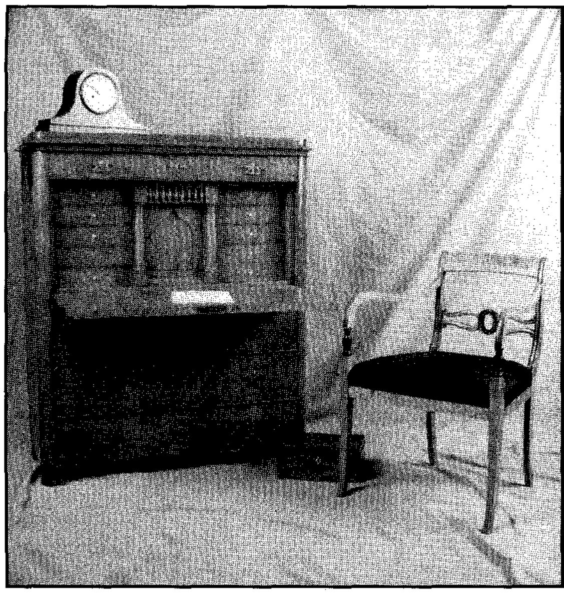

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TWOPENNY OPERA

"...Jean Stapleton is too old for *The Italian Lesson,* but her lack of a singing voice merely enhances the absurdity of *Bon Appétit!...*"

AN ARTICLE IN *Opera News* CALLS THEM OPeras; the program at CSC, where they are performed, dubs them "musical monologues." I refer to **Bon Appétit!**, a double bill comprising *The Italian Lesson,* Ruth Draper's famous monologue, and *Bon Appétit!,* an installment of Julia Child's television program *The French Chef,* as set to music by Lee Hoiby, a composer of operas and choral and orchestral works. Here the pianist is Todd Sisley; the singer, Jean Stapleton. Yes, Jean Stapleton.

A MONOLOGUE MISSTEP: *Stapleton in* The Italian Lesson.

Clearly, these are not operas. You can do an opera without almost anything, including an operatic voice, but not without an orchestra. Todd Sisley does a very nice job, but he does occasionally (though not often enough) drown out Miss Stapleton, as even an ocarina would. Yet the music is, apparently, not a piano reduction of an operatic score; it is all there is. And it's not enough.

There are in the classical repertoire many scenas—concert pieces for solo voice and orchestra—but I can think of only a single one-character opera, Francis Poulenc's marvelous setting of Cocteau's fine monodrama *La Voix humaine.* I can't imagine why this immensely moving work (if you haven't witnessed the great Denise Duval performing it, you should at least hear her recording) has not begotten a spate of mono-operas. Perhaps the reason is simply the lack of another composer with Poulenc's blend of exquisiteness and variety as a miniaturist. If *The Scarf* and *Summer and Smoke,* the only operas by Hoiby I know, are any indication, he certainly is not the man for the job.

Nor is Mark Shulgasser, Hoiby's librettist, who came up with these ideas and adaptations. *The Italian Lesson,* as performed by Miss Draper, was one of my unforgettable theatrical experiences. The society matron juggling her husband, lover, unruly progeny, manicurist, household employees, and sundry friends—in person or on the telephone—while also trying to read *The Divine Comedy* with a female Italian teacher, is a hilarious creation. It is first-rate social satire, but also something more: a comic archetype worthy of Molière. The proper northeastern upper-class accent is mandatory, as are certain inflections and mannerisms appertaining to a specific period, place, and social stratum. As always, the universal is achieved by solid grounding in the particular.

These effects are virtually untranslatable into music, although Richard Strauss did manage something comparable for Vienna. A lesser composer, however, does not add to such a monologue; he merely interferes when he doesn't actually obliterate. And Miss Stapleton's croakings, bleatings, and screechings suggest singing no more than her acting does a lady. She conveys, instead, a parvenu trying to espouse the grand manner, which is not what Draper's monologue—something more telling and funny—is about. She is also too old for the part of a mother with a small child, and is especially out of place talking to a lover, which she does with cooing that sounds more like braying. It is unfair to inflict this distortion on Hoiby's music, though I doubt if it could rise above the level of the improvisations with which piano players used to accompany silent movies—and I'm not thinking of Shostakovich, believe me.

The second, and shorter, piece fares rather better. Miss Stapleton is able to look and sound quite a bit like Julia Child—or so I am told by someone who has often watched the French Chef cooking up an esculent storm—and there is something inherently funny about juxtaposing the actions of cookery with the sound of music. I used to have similar experiences watching Leonard Bernstein conduct an orchestra, his podium manner being very much that of an unhinged French chef grabbing pots and pans and innumerable ingredients from far-flung shelves and racks. Miss Stapleton, of course, isn't quite so funny as that, but she does give rise to some well-distributed chortles, and her lack of a singing voice merely enhances the absurdity.

Here, moreover, she gets condign support from the music, whose campiness befits such a romp. For example, where Child-Stapleton intones, "When you make a cake, you have to have a battle plan," Hoiby slips in the opening bars of the "Marseillaise," appropriate in the Gallic context, the confection in question being Gâteau au Chocolat l'Eminence Brune, a name worthy of a French marquis or a thoroughbred dog. Elsewhere, the music exults in its genuine tunefulness, as in the setting, near the end, of the phrase "Really one of the best chocolate cakes I know," where the melody assumes a mouthwateringly chocolaty flavor.

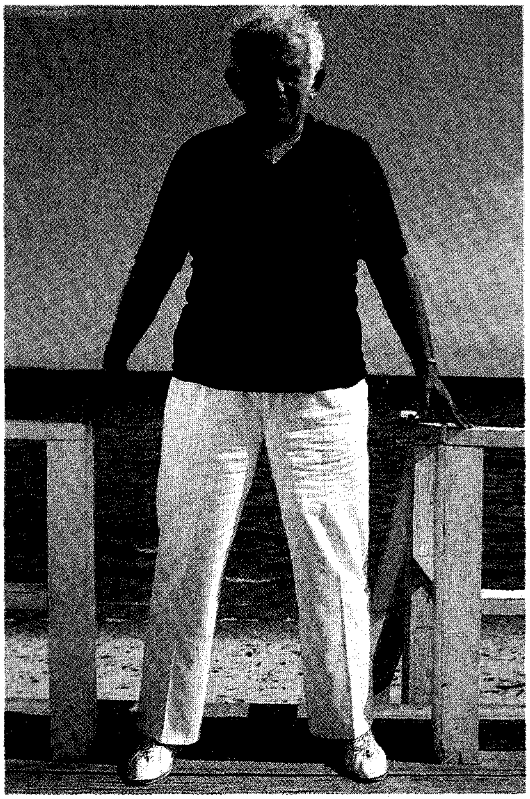
Inasmuch as Miss Stapleton has already performed *Bon Appétit!* in Des Moines, Los Angeles, Baltimore, and Washington, it seems unlikely that the present director, CSC's Carey Perloff, would have changed much in the staging. It is efficient enough, as are the costumes by Rita Riggs and Jean Putch, the minimal but witty scenery by Donald Eastman, and the lighting by Mary Louise Geiger. The program also lists a casting director, whose contribution remains a mystery. ▬

Photograph © 1991 by Gerry Goodstein.

Books/Rhoda Koenig

DEVIL'S PARTY

". . .For 1,300 pages, Mailer manages to hold our interest. John Cheever's journals depict a life of crushing disappointment. . ."



THE OLD MAN AND THE CIA: *Norman Mailer.*

Harlot's Ghost, *by Norman Mailer. Random House; 1,310 pages; $30.*

I LIKE THIS NOVEL, I REALLY DO, AND I'M not just saying that because I think Norman Mailer might hit me with it and hurt me. There is some material in *Harlot's Ghost* that doesn't belong in it, and some that doesn't belong anywhere, but for 1,300 pages Mailer manages to not only hold our interest but entertain us with tales that have been told more than twice before—the failed invasion of the Bay of Pigs, the philandering of John F. Kennedy, the nefarious and ridiculous activities of the CIA. Yet, despite the 200 books he says he has read for background, the subject of Mailer is, as usual, Mailer. *Harlot's Ghost* includes, as well, an ice-hot bitch goddess, a struggle with demons, and buggery as fact and metaphor.

Spying itself, of course, is an obvious metaphor for one of Mailer's major obsessions. "Our studies move into penetralia," says Hugh Tremont Montague, code name Harlot. "We search for the innermost sanctum, 'the shuddery penetralia of caves.' " Harlot is the godfather of the narrator, Harry Hubbard, who steals his wife, and is, like them, an employee of the CIA. "I think she began her affair with me . . . because she wanted to learn whether she could run an operation under his nose and get away with it." Sex in *Harlot's Ghost* is attended not only by conspiracy and quest but by perturbed spirits. Kittredge Montague tells Harry that, on her wedding night with Hugh, she was visited by the specter of an eighteenth-century pirate; Modene Murphy makes love to a gangster in the mausoleum where he has imperfectly laid his first wife to rest. In Harry's affair with Modene—a fictional character based on a real one—the other men in her life cast a long shadow. They are Frank Sinatra, Sam Giancana, and President Kennedy.

In deciding against the coy prurience of transparent pseudonyms, Mailer has not given himself the problem of most writers who portray the famous under their own names—the celebrity guest, talking in encomiums and quotations, usually brings the story to a halt and points up the other characters' drabness. But if Mailer's inventions are more than equal to show-biz, Mafia, or political glamour, the too well known here sound a bit muffled, a bit too carefully tough. Mailer allows himself more rein with E. Howard Hunt, an aggressively snobbish yet jocular and compassionate chief of station in Montevideo. Advertising himself on his arrival, Hunt tells the troops he was the author of "a brilliant psychological and radio communications campaign" to remove the Arbenz government in Guatemala. "By the time we're done, the going remark back at Headquarters will be, 'Yessir, Uruguay is the tail that wags the South American dog.' "

Mailer makes us believe in this gleeful vulgarity as well as in the anger and confusion that would cause another type of man to find a logical calm within our country's secret government. The Agency shelters not only homosexuals, for whom deception (in the period of most of the book, 1955–1963) is a necessary habit, but rogue males such as Dix Butler, who was repeatedly raped by his brother as a child and now pursues women even more energetically than he does traitors. Harry himself, a suspiciously clean-cut type who idolizes Hugh and his own father, a daring warrior of an agent, will say only, "I like the work."

Harlot's Ghost makes much of the opposition of extremes—fire and ice, male and female, God and Satan (who, in Mailer's Miltonic world, has a beautiful face and cannot tolerate banality; Nixon "would have been a prize for the devil but that worthy wearied of gazing upon him"). Yet Mailer's repeated references to his themes don't connect to the characters or plot. They flash by too quickly to be portentous, but when one realizes that they are decoration rather than structure, the effect is, to say the least, irritating.

Two greater flaws are Mailer's main female character and a story as devious as any cooked up by Mr. Dulles's boys. Kittredge Montague, who for most of the book is only an offstage voice (she and Harry conduct their relationship by letter), is meant to be a combination of pale, witchlike fascination and passionate, devouring intensity. Yet Kittredge, a product of Mailer's nutty Wasp-worship, sounds less like a strong, feminine woman than a tough-talking man welded to an earnest and kittenish coed. The thickly plotted opening of the book, set in 1983, concerns a mysterious death. We are then wrenched three decades back for the tale of Harry's progress in the Agency until the Kennedy assassination, then hurled forward twenty years to the point when Harry, his own life shattered, perhaps beyond repair, sets out to unravel the mystery. After 1,300 pages, it's a blow to find that the ending says, in effect, "Stay tuned." Nor is there much resemblance between the idiosyncratic, Mailer-like Harry of the early chapters and the unexceptional Harry of the rest of the book; the disjunction makes you feel you're watching a film in which a girl played by a tall blonde actress grows up to be a short brunette.

And yet none of this matters as much as Mailer's ability to summon up the devils of

Photograph by George Lange/Outline.

horror, waste, and shame, to send them raging through such an endlessly recapitulated episode as the abortive Cuban invasion with so much force that he makes it new. The Bay of Pigs is viewed not from the perspective of the hapless ground soldiers but from the CIA War Room, where the whole awful picture is spread out before us—the odors of failure, the coded messages that sound like lunatic ramblings, the sense of physical dislocation, and the hallucinatory visions produced by a cosmic mistake.

Nor do you worry a lot about everyday logic when confronted with some of the terrific images here: In a moment of sexual outrage, Kittredge is like "a horse who had just seen another horse trot by with a dead man in the saddle." (Don't ask me to explain it, but I know what he means.) Corrupted by CIA money, a married and avidly heterosexual South American expresses his abasement by becoming the lover of a male agent. "You will judge me adversely for being a homosexual," he spits at Harry, "yet it is you who is more of one than any of us, although you will never admit it to yourself because you never practice! You are a homosexual the way Americans are barbarians although they do not practice barbarism openly. They keep their newspaper in front of the light. They go to church so as not to face death, and you work for your people so that you will not have to scrutinize yourself in the mirror." In *Harlot's Ghost,* Mailer holds the mirror up to a country's hubris disguised as armored virtue, and if to some the mirror seems crooked, one can only answer that it was made in America.

The Journals of John Cheever. *Alfred A. Knopf; 399 pages; $25.*

JOHN CHEEVER'S YEARNING FOR A LOVELIER world than the one in which we are constrained by want, propriety, and circumstance produced some of the most evocative and elegiac stories ever written but also consigned their author to a life of crushing disappointment. These journals, begun in the late forties and continuing until just before his death, in 1982, recount years of bewildering misery, of pleading for affection from a wife who responds with apathy and attack; their cohabitation seems to have been a mutual nervous breakdown of several decades.

No earthly lover could have provided the absolution Cheever was seeking, or the unqualified devotion that in these pages, as in life, is provided only by dogs. But he would not abandon the search, whether his partner in it was another woman or one of the men who importuned him in museums, in public toilets, in the Century Club. Homosexuality offered the prospect of not only tenderness but defiance: "Here is a means of upsetting the applecart in an intimacy, a word. One could, with a touch, break the

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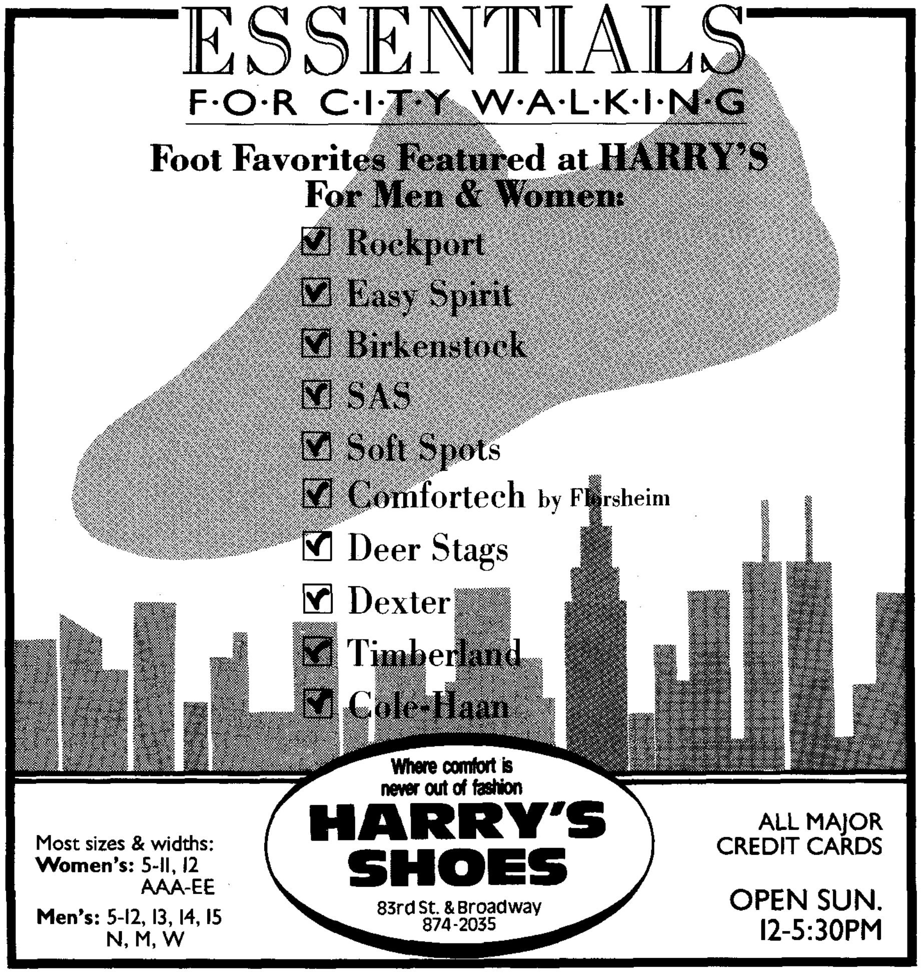

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laws of the city and the natural world, expose the useless burdens of guilt and remorse, and make some claim for man's wayward and cataclysmic nature. And for a moment the natural world seems a dark burden of expensive shoes, and garters that bind, tiresome parties and dull loves, commuting trains, coy advertisements, and hard liquor."

Yet Cheever loved the natural, normal world too much to become the outcast from it that an open avowal of homosexuality would have meant. The journals reflect a constant tension between desire and brokenheartedness in his relations with his wife, between desire and fear in his dealings with other men. (His concerns do not stray far outside the Cheever family, though there are some remarks on other writers and some thoughts on the 1980 presidential election: Reagan, he says, "spoke with such deep emotion of Carter's failure to control the currency and the oil crises that his account began to sound autobiographical, as if the Carter Administration had been responsible for his personal sorrows, his rained-out picnics and sexual hangups, his acquaintance with melancholy and loneliness. I thought that I had never seen this before and that it helped to explain the vote.")

Cheever drew solace from the beauty and endurance of nature. The scent of wild grape and burning leaves, the call of the mockingbird did much to redeem the depredations of woman and man. "The day is overcast," he wrote toward the end of his life. "Now and then it rains. This is officially summer's end, and have I had a summer's day? Of course. I have scythed the woods and picked peas. That I can't, this morning, remember a summer's day is unimportant. I buy fruit for S., lose my gas cap, and look for it along the road shoulders thinking that I am Johnny Cheever, lucky Johnny Cheever, to whom no harm will ever come." ■

THE BARD OF SUBURBIA: *John Cheever.*

Photograph by Nancy Crampton.

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THIS PRETTY COUNTRY SHOP HAS ONE-OF-A-kind newly handmade patchwork goods on sale. Quilts are made of cotton fabric with polyester batting, pieced on home sewing machines, and hand-tied; their traditional patterns date from the late 1800s. All patchwork is 20–50 percent off, including a limited quantity of discontinued colors in different sizes, such as a double-bed Rosebud quilt in blue, green, and red, was $450, now $225; king-size Vermont Star quilt in mauve and blue, was $495, now $247.50; twin-size mauve-and-blue or tan-rust-and-blue Vermont Star quilt, was $305, now $152.50; queen-size red Goose Tracks quilt, was $370, now $185. All other in-stock patchwork quilts and quilt-related items are 20 percent off; patchwork place mats, were $9 each, now $6.75; napkins, were $3 each, now $2.25; coordinating (but not patchwork) shams and dust ruffles, were $70–$105 for twin–king, now $52.50–$78.75. Also, quilts may be ordered in your choice of size for 20 percent off during the sale period. Checks accepted; no credit cards; all sales final. *Hands All Around, Inc., 986 Lexington Ave., near 72nd St. (744-5070); Mon.–Sat. 10 a.m.–7 p.m.; through 10/31.*

BOUND TO PLEASE

IMPERIAL FINE BOOKS SELLS RARE BOOKS IN fine-leather bindings, including sets, out-of-print titles, and illustrated editions, and everything in stock is now 10–20 percent off. For example, a complete 48-volume set of Charles Dickens's works, printed in 1891 and bound in ¾ leather, was $3,850, now $3,080; a limited-numbered 1929 edition of Oliver Goldsmith's *The Vicar of Wakefield,* illustrated and signed by Arthur Rackham, was $975, now $780; the poems of Robert Browning or William Wordsworth, in full leather-bound editions printed c. 1895, were $150 each, now $120; complete sets of Jane Austen's works (5 volumes) or Charlotte Brontë's works (6 volumes), c. 1900 and bound in ¾ leather, were $675 each, now $607.50; the rarest of the Morgan Library books, 3-volume set of John James Audubon's *Quadrupeds of North America,* bound in full blue Morocco leather and with 154 hand-colored plates, was

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

$6,500, now $5,200; Lewis Carroll's *Alice in Wonderland* and *Through the Looking Glass* bound in full blue Morocco leather and with an inlaid cover, was $575, now $460. Children's books, antique bookends, and cloth-bound first editions of 20th-century fiction also are reduced, by 20 percent. In addition, expert bookbinding is 10 percent off, and in-home cleaning and polishing of fine leather-bound books, was $30 an hour, now $20. M.C., V., checks accepted; all sales final. *Imperial Fine Books, Inc., 790 Madison Ave., near 67th St., second floor (861-6620); Mon.–Fri. 10 a.m.–5:30 p.m. and Sat. till 5 p.m.; through 12/31.*

RICH MAN, PORE MAN

DURING OCTOBER, MEN'S AND WOMEN'S health-and-beauty services at this salon are discounted. For example, facial-muscle toning, was $70, now $60; series of 8, was $520, now $440; foot reflexology, was $50, now $40; European deep-pore facial, including deep-pore cleansing, steaming, acupressure massage, and hydrating mask, was $50, now $40; 1-hour Swedish massage or shiatsu body acupressure, was $55, now $45; deep-heat spot reduction and cellulite massage, including European-technique dry brushing, infrared deep heat, reflexology, and individualized diet-and-exercise plan, was $80, now $65; series of 6, was $450, now $360; waxing, makeup, and color analysis also up to 20 percent off. By appointment only; checks accepted; no credit cards. *The Health/Beauty Connection, Inc., 123 E. 54th St., Suite 2C (688-1990); 10/1–31.*

TWO-TIMING WOMAN

MICHAEL'S RESALE SHOP IS A 30-YEAR-OLD New York institution, selling gently worn famous-designer women's clothing in sizes 4–12 at a fraction of the original price. (Some pieces have never been worn and still bear store tags.) A recent visit turned up an unworn size-8 two-piece black-and-white Chanel outfit with wool skirt and silk shirt, retail $975 for the blouse, here $550 for both pieces; size-6 Bob Mackie black gown with black-and-silver brocade jacket, retail $7,500, here $450; unworn size-10 Scherrer black cocktail dress with ribbon collar, retail $2,450, here $250; 2- to 4-ply cashmere sweaters, here $59–$150, such as a Nancy Heller 2-ply pullover, cream with blue bands, here $110; also accessories, such

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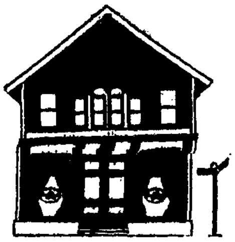

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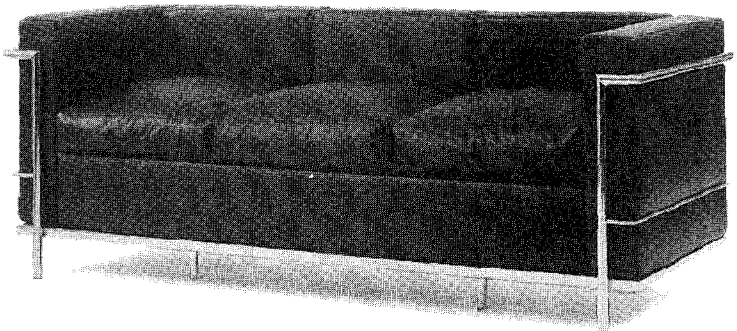

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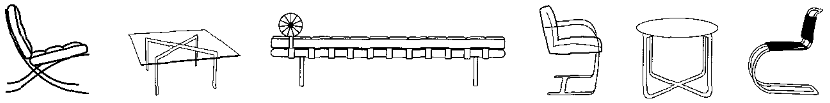

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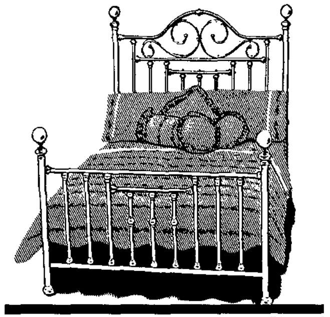

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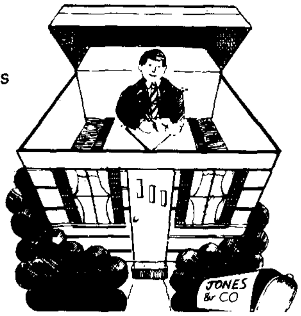

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FAMOUS-DESIGNER WOMEN'S SHOES—MANY imported from Italy—are on sale here, including Stuart Weitzman, Perry Ellis, Enzo, and Amalfi, in sizes 5–10 M and 7–9 AA (including half-sizes). Styles include dressy and casual flat-, mid-, and high-heeled in leather and suede. For example, Perry Ellis Portfolio green mock-croc flats, retail $80, here $39; sling-back patent-leather open-toe pumps, retail $110, here $39; Portfolio loafer flats, retail $130, here $69; Perry Ellis perforated ankle boots, in cognac or black, retail $130, here $69; also Perry Ellis Collection shoes with similar reductions; Amalfi suede or black (plain or patent) leather mid-heeled pumps, retail $140, here $69; mock-croc pumps, retail $110, here $56; Rosina Ferragamo Schiavone low-heeled curved-vamp pumps in leather or suede, or high-heeled high-vamp pumps in black suede or pewter metallic, retail $150, here $69. M.C., V., accepted; no checks; all sales final. *Breathless, Inc., 23 W. 36th St., fourth floor (714-1800); Mon.–Fri. 10 a.m.–6 p.m. and Sat. noon–6 p.m.; through 10/19.*

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IF YOU'VE WANTED TO HAVE A PORTRAIT painted—individual, family, or business—but were daunted by the prices, here's an experienced artist whose traditional oil-on-canvas portraits are to be found in more than 100 private and public collections. His prices are reasonable, but he is offering a 20 percent discount for a limited time only. His fees usually range from $2,000–$6,000, depending on size and number of subjects (the smallest is 1 person, 16 in. by 20 in.), but now his fees are $1,600–$4,800. For example, a group family portrait with 4 people and a dog, was $4,500, now $3,600 (for a group painting, he'll throw in a dog or cat for free). The artist can even paint a posthumous portrait from a photograph. After he mails you his illustrated color brochure (you must request it), the artist will meet with you within the tri-state area to show you his portfolio. When the painting is commissioned, he will take preliminary photographs, and he requires one third of the fee as a down payment. Cash and checks accepted. *The Portraits of Robert Maniscalco, 175 Third Ave., near 17th St., New York, N.Y. 10003 (677-0935); through 12/31.* ■

A Complete Entertainment Guide for Seven Days Beginning

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THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—*Takeover: Heroes of the New American Depression; To the Moon, Alice*. #2—10/1–2: *The Killer* (1989). 10/3: *The Young Master* (1980). 10/4–5: *Bullet in the Head* (1990). 10/6–7: *Gunmen* (1988). 10/8–9: *Swordsman* (1990). #3—*Black Lizard*.

2. ESSEX—Grand St. at Essex St. (982-4455). *Freddy's Dead*. Opening 10/4: *Suburban Commando*.

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*Sex, Drugs, Rock & Roll*. #2—"The 23rd International Tournee of Animation." (See Museums, Societies, Etc., below for details.) #3—*Thousand Pieces of Gold*. #4—*Slacker*. #5—*La Femme Nikita*. #6—*Trust*.

4. BLEECKER MOVIE HOUSE—144 Bleecker St. bet. La Guardia Pl. and Thompson St. (777-9714). Closed.

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*My Own Private Idaho*. #2—*Freddy's Dead*.

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). *Thelma & Louise*.

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*The Fisher King*. #2—*Barton Fink*. #3—Through 10/3: *Barton Fink*. Opening 10/4: *Ricochet*.

8. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 10/2: *Mr. Arkadin* (1955); *The Stranger* (1946). 10/3: *China Seas* (1935); *Riffraff* (1935). 10/4–5: *Breakfast at Tiffany's* (1961); *Roman Holiday* (1953). 10/6: *Golden Earrings* (1947); *Morocco* (1930). 10/7: *Grand Illusion* (1937); *La Bete Humaine* (1938). 10/8: *Chinatown* (1974); *Marlowe* (1969).

9. LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St. (982-0400). #1—*The Indian Runner*. #2—*Liebestraum*. #3—*Rambling Rose*. #4—*Dead Again*. #5—*Dead Again*. #6—*Dogfight*. Opening 10/4: *Whore*. #7—*Livin' Large*. Opening 10/4: *Stepping Out*.

10. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*The Doctor*. #2—*Naked Tango*. #3—*Pastime*. #4—*Undertow*. #5—*The Miracle; Deceived*.

11. CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts. (505-7320). "Festival of Animation 1991." (See Museums, Societies, Etc., below for details.)

12. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Late For Dinner*. #2—*Necessary Roughness*.

13. CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave. (924-3363). *Eating*.

14. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*My Father's Glory*. #2—*Truly, Madly, Deeply*. #3—*Defenseless*. 10/2: *Paris Is Burning*. #4—*My Mother's Castle*.

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*Robin Hood: Prince of Thieves*. #2—*The Fisher King*. #3—*Terminator 2*. #4—*Late For Dinner*. #5—*Necessary Roughness*. #6—*McBain*. Opening 10/4: *Suburban Commando*.

19. NEW CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*The Commitments*. #2—*The Commitments*. #3—*Rambling Rose*. Opening 10/4: *Whore*. #4—*Rambling Rose*. #5—*Freddy's Dead*. #6—*Dead Again*. #7—*Livin' Large*. #8—*Deceived*. Opening 10/4: *Shout*. #9—*Dogfight*. Opening 10/4: *The Super*.

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Boyz N the Hood*. #2—*Undertow*. #3—*Defenseless*.

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *The Doctor*.

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Late For Dinner*.

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Showdown in Little Tokyo*. #2—*Dead Again*. #3—*Necessary Roughness*.

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Defenseless*.

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Livin' Large*. #2—*Thelma & Louise*. #3—*Deceived*. #4—*Boyz N the Hood*.

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Livin' Large.* #2—*Freddy's Dead.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Necessary Roughness.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*The Fisher King.* #2—*Terminator 2.* #3—*Hot Shots!* Opening 10/4: *Suburban Commando.* #4—*Boyz N the Hood.* #5—Through 10/3: *McBain.* Opening 10/4: *The Super.* #6—Through 10/3: *Robin Hood: Prince of Thieves.* Opening 10/4: *Ricochet.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *Deceived.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Late For Dinner.* **EMBASSY 3**—*Dead Again.* **EMBASSY 4**—*True Identity.*

37. WEST SIDE CINEMA—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*Showdown in Little Tokyo.* #2—*Showdown in Little Tokyo.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Regarding Henry.* Opening 10/4: *Whore.* #2—*Sex, Drugs, Rock & Roll.* #3—*An Angel at My Table.* #4—*Doc Hollywood; Double Impact.* #5—*City Slickers.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *101 Dalmations.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *The Commitments.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). Through 10/3: *McBain.* Opening 10/4: *Paris Is Burning.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). #1—*Barton Fink.* #2—*Barton Fink.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*The Doctor.* #2—*Doc Hollywood.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *The Indian Runner.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *The Search for Signs of Intelligent Life in the Universe.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). Closed.

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Hot Shots!*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *My Own Private Idaho.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *Dogfight.* Opening 10/4: *Man on the Moon.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Necessary Roughness.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Livin' Large.* #2—*Freddy's Dead.* Opening 10/4: *Shout.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Rambling Rose.* **CORONET**—*Barton Fink.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Defenseless.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Deceived.* **CINEMA II**—*Paradise.* **CINEMA THIRD AVE.**—*Naked Tango.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*The Fisher King.* #2—Through 10/3: *Terminator 2.* Opening 10/4: *Ricochet.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *The Commitments.* Opening 10/4: *Whore.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Late For Dinner.* #2—*Dead Again.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *The Story of Boys and Girls.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *The Pope Must Diet.* Opening 10/4: *Stepping Out.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Necessary Roughness.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Deceived.* #2—*Dead Again.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Livin' Large.* #2—*Freddy's Dead.*

61st Street and Above, West Side

79. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *The Doctor.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *The Commitments.* Opening 10/4: *Whore.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Uranus.* #2—*Europa, Europa.* #3—*Paris Is Burning.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Rambling Rose.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Terminator 2.* #2—*Dead Again.* #3—*Late For Dinner.* #4—*The Fisher King.* #5—*Showdown in Little Tokyo.* #6—*Necessary Roughness.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Deceived.* #2—*Freddy's Dead.* Opening 10/4: *Shout.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Livin' Large.* #2—*City Slickers.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Showdown in Little Tokyo.* #2—*Freddy's Dead.* Opening 10/4: *Suburban Commando.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. Opening 10/4: "Glamour, Special Effect, and Character Makeup." 10/5–27: "Deep Space/Big Picture." 10/5–6: *Altered States* (1980), dir. Ken Russell, with William Hurt and Blair Brown.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5650). **Naturemax Theater:** $5; senior citizens $3; children $2.50. Daily at 10:30, 11:30, 1:30, 3:30, and 4:30: *Beavers;* at 12:30 and 2:30: *Grand Canyon: The Hidden Secrets.* Both films will also be shown as double features on Fri. & Sat. at 6 and 7:30.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $6; students and senior citizens $5; members $4. Call for times. 10/2: "Rice/Richter/-Sharits"; *Francesco, Giullare di Dio* (1949), dir. Roberto Rossellini. 10/3–6: "HHK Schoenherr Retrospective." 9/5: "A Week at the Thalia: In Memory of Richard Schwarz." 10/5: *White Heat* (1949), dir. Raoul Walsh; *The Lusty Men* (1952), dir. Nicholas Ray. 10/6: *Alexander Nevsky* (1938), dir. Sergei Eisenstein; *The Dybbuk* (1937), dir. Michal Waszynski. 10/9: *Les Enfants Terribles* (1950), dir. Jean-Pierre Melville; *"M"* (1930), dir. Fritz Lang. 9/29–10/27: "Camera on the Couch." A film and lecture series about the cinematic representation of psychoanalysis. 10/6: *Pressure Point* (1962), dir. Hubert Cornfield.

ARTISTS SPACE—223 W. Broadway (226-3970). Free. 9/26–11/9: "Urban Space/The City as Place." A selection of recent films and videotapes about the urban environment and urban activism.

BROOKLYN CENTER CINEMA—Whitman Theatre, Nostrand Ave. and Ave. H, Brooklyn (Brooklyn College campus) (718-780-5295). $5; senior citizens, students, and children $4. Call for times. 10/5: *101 Dalmations.*

CITY UNIVERSITY GRADUATE CENTER—33 W. 42nd St. Through 9/26–10/24: "Blacks in Motion Pictures." 10/3: *Nothing but a Man* (1963), dir. Robert Young.

THE FESTIVAL OF ANIMATION 1991—Cinema Village Third Ave., Third Ave. bet. 12th and 13th St. (505-7320). Beg. 8/30: An anthology of award-winning shorts including *Creature Comforts* by dir. Nick Parks, *Grasshopper* by dir. Bruno Buzzetto and Richard Denti, Mother Goose by dir. David Bishop, and others. Various animators featured will lecture on weekend nights.

GREENBURGH TOWN HALL—Tarrytown & Knollwood Roads in Elmsford. 9/13–10/4: "Classic French Film Comedies." 10/4: *La Kermesse Heroique* (1935), dir. Jacques Feyder.

INTERNATIONAL TOURNEE OF ANIMATION—Angelika Film Center, 18 W. Houston St. (995-2000). A collection of 19 previously unreleased animation shorts using the latest in computer animation and more traditional methods of animation using clay, cell, and colored pencils assembled by producer Terry Thoren. Animators include Bill Plympton, Bruno Bozzetto, Timothy Hittle, Paul and Menno de Nooijer, and Candy Guard, and others.

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6.50; members, senior citizens, and students $5. 10/4–31: "New Films From Japan 1991." 10/4–5: *Takeshi* (1990), dir. Masahiro Shinoda.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art." "Saturday Evening Films." Tickets are available one hour before each screening at the Uris Center information desk. Through October Saturdays at 4 & 6:30: "Arte y Patria: 20th Century Artists of Spain and the Americas." 10/1–5: "Art and Artists of Spain's Golden Era." 10/8–12: "Impressionism and Post-Impressionism."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: 10/4–11/12: "Vittorio D: De Sica Behind the Camera and on Screen." 10/4, 6: *Gli Uomini...Che Mascalzoni* (1932), dir. Mario Camerini; *L'Oro di Napoli* (1954), dir. Vittorio De Sica. 10/5, 7: *Due Cuori Felici* (1932), dir. Baldassare Negroni. 10/5, 8: *Teresa Venerdi* (1941), dir. Vittorio De Sica. 10/7: *Tempo Massimo* (1934), dir. Mario Mattoli. 10/8: *Un Garibaldino al Convento* (1942), dir. Vittorio De Sica. 10/3: *Avanti a Lui Tremava Tutta Roma (Before Him All Rome Trembled)* (1946), dir. Carmine Gallone. 10/8: *Tarakanova (Betrayal)* (1939), dir. Fedor Ozep. 10/3–6: "In Memoriam." 10/3: Lee Remick in *Anatomy of a Murder* (1959); Maurice Binder and Richard Maibaum in *Dr. No* (1962). 10/4: Leonid Trauberg in *Yunost Maxima* (1935). 10/4–5: Lino Brocka in *Bona* (1980). 10/5: Carol Dempster in *Isn't Life Wonderful* (1924). 10/6: Joan Bennett in *The Woman on the Beach* (1947); Martin Ritt in *Hud* (1963). 9/5–11/12: "Consumer Tools: Personal Visions." A collection of diaristic videotapes made with ordinary consumer videotapes, including the works of George Kuchar and Sadie Benning.

NEW YORK FILM FESTIVAL—Alice Tully Hall, Lincoln Center, Broadway at 65th St. (362-1911). 9/20–10/6. Tickets $7–$10; opening and closing night $15–$20; available in advance at box office. 10/2 at 6; 10/3 at 8:45: *La Belle Noisseuse* (1990, France/Switzerland), dir. Jacques Rivette. 10/3 at 6:15: *Intimate Stranger* (1991, USA), dir. Alan Berliner; *Body Beautiful* (1991, Great Britain), dir. Ngozi Onwurah. 10/4 at 6:15, 10/5 at 9: *Zombie and the Ghost Train* (1991, Finland), dir. Mika Kaurismaki; *Tender, Slender, and Tall*

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(1991, USA), dir. Lesley Ellen. 10/4 at 9:15, 10/5 at 12:30: *Night on Earth* (1991, USA), dir. Jim Jarmusch. 10/5 at 3:30: *Earth Entranced* (1967, Brazil), dir. Glauber Rocha, restored, re-translated, and re-subtitled by Martin Scorsese. 10/5 at 6:15: *Pictures of a Revolution* (1991, USA), dirs. Susan Meiselas, Richard P. Rogers, and Alfred Guzzetti. 10/5 at midnight: *Delicatessen* (1991, France), dir. Jean-Pierre Jeunet and Marc Caro. 10/6 at 8:30 at Avery Fisher Hall: *Homocide* (1991, USA), dir. David Mamet.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $3.50; under sixteen $2.50. Call for times unless indicated. Cinema #1: 10/2–3: *Trust* (1991), dir. Hal Hartley. 10/4–8: *Europa, Europa* (1991), dir. Agnieszka Holland. Cinema #2: 9/27–10/3: *An Angel at my Table* (1990). 10/4–9: *Everybody's Fine* (1991).

P.S. 1—46-01 21st St., Long Island City (718-784-2084). Free with museum admission. On going series: "La Misma Onda." A monthly series of Latino Film, Video, and expanded cinema performance. 10/8: *Christina Pagan*, dir. Pablo Figueroa.

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. 10/4–24: "Interama: The First Ten Years." 10/4–5: *Eyes Without a Face* (1959), dir. George Franju; *Un Chien Andalu* (1929), dir. Luis Bunuel; *Death in the Garden* (1956), dir. Luis Bunuel. 10/6: *Route One* (1989), dir. Robert Kramer. 10/8: *La Chienne* (1931), dir. Jean Renoir; *Pattes Blanches* (1949), dir. Jean Gremillons.

QUEENS MUSEUM OF ART—N.Y.C. Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. Saturdays at 2. 9/14–10/2: "Family Classics." 10/5: *The Muppet Movie* (1979), dir. James Frawley.

YM & YWHA—92nd St. Branch, 1395 Lexington Ave. (996-1100). "From the Archives: Exercises in Propaganda." $15. 10/8 at 8:15: "Propaganda for Construction."

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—Through 10/3: *Livin' Large*. Beg. 10/4: *Ricochet*. #2—Through 10/3: *Showdown in Little Tokyo*. Beg. 10/4: *Suburban Commando*. #3—Through 10/3: *Freddy's Dead*. Beg. 10/4: *The Super*.

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Necessary Roughness*. #2—*Livin' Large*. #3—*Late For Dinner*. #4—*Freddy's Dead*. #5—*McBain*. #6—*Dead Again*. #7—*True Identity*. #8—*Showdown in Little Tokyo*. #9—*The Fisher King; Deceived*.

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—Through 10/3: *Freddy's Dead*. Beg. 10/4: *Suburban Commando*. #2—*The Fisher King*. #3—Through 10/3: *McBain; Showdown in Little Tokyo*. Beg. 10/4: *The Super*. #4—Through 10/3: *The Doctor*. Beg. 10/4: *Ricochet*.

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Showdown in Little Tokyo*.

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Necessary Roughness*. #2—*Freddy's Dead*. #3—*McBain*. #4—*Showdown in Little Tokyo*.

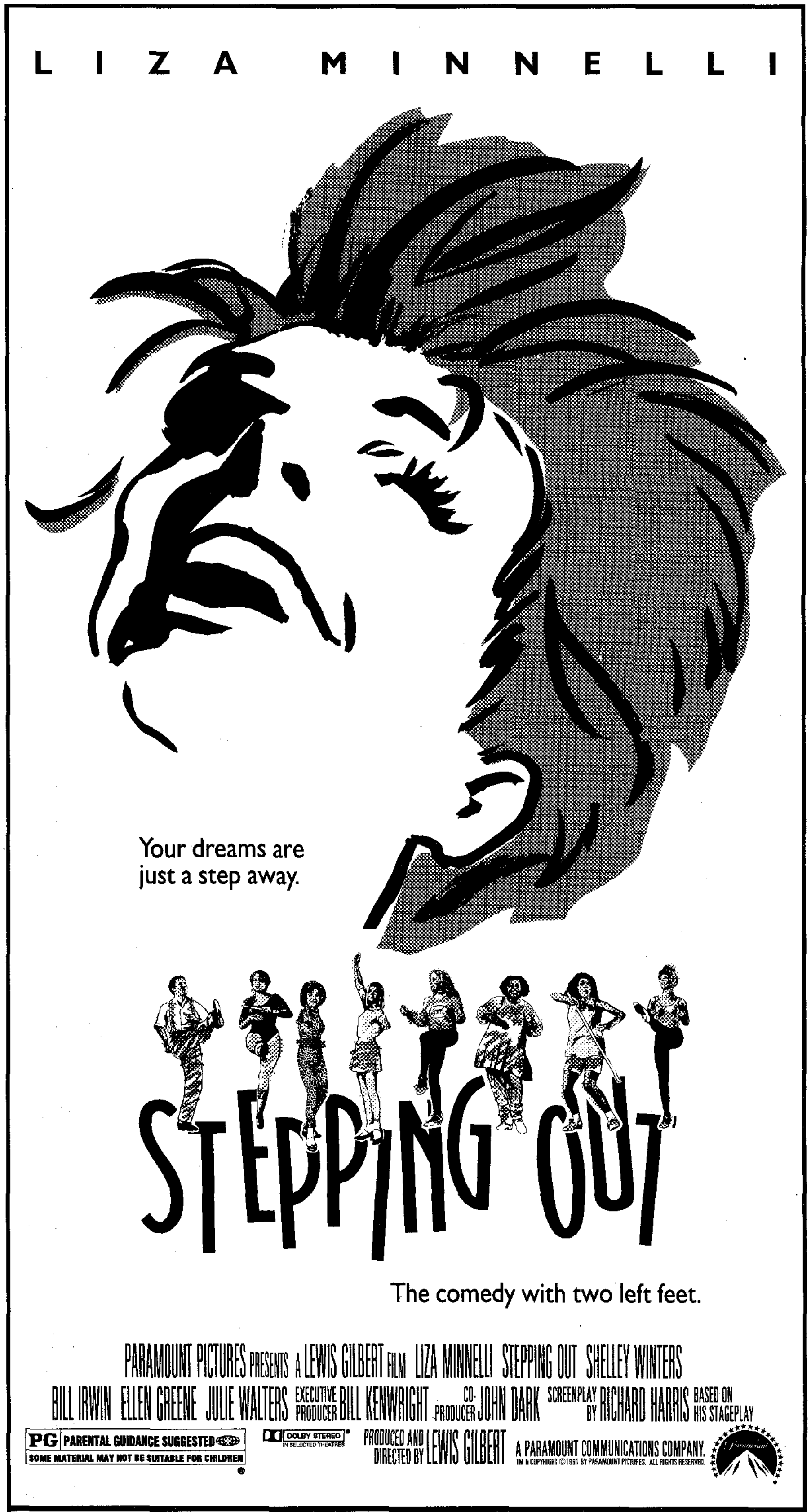
158. CONCOURSE PLAZA—E. 164th St. nr. Grand Concourse (588-8800). #1—*Freddy's Dead*. #2—*Livin' Large*. #3—*Deceived*. #4—*Livin' Large*. #5—*The Fisher King*. #6—*Necessary Roughness*. #7—*Bingo; McBain*. #8—*Showdown in Little Tokyo*. #9—*Freddy's Dead; Late For Dinner*. #10—*Dead Again*.

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Bingo; Hot Shots!* #2—*Child's Play 3*. #3—*McBain*. #4—*Deceived*. #5—*Necessary Roughness*. #6—*Terminator 2*. #7—*The Fisher King*. #8—*Dead Again*. #9—*Late For Dinner*. #10—*Showdown in Little Tokyo*. #11—*Livin' Large*. #12—*Freddy's Dead*. #13—*Double Impact*. #14—*Freddy's Dead*.

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Dead Again*. #2—*The Commitments*. #3—*The Fisher*



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King. #4—*Showdown in Little Tokyo.* #5—*Hot Shots!* #6—*Deceived.* #7—*Late For Dinner.* #8—

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Barton Fink.* #2—*Dead Again.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Livin' Large.* #2—*Showdown in Little Tokyo.* #3—*Freddy's Dead.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Paris Is Burning.* #2—*Europa, Europa.* #3—*The Fisher King.* #4—*Late For Dinner.* #5—*The Commitments.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Freddy's Dead.* #2—*Showdown in Little Tokyo.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Freddy's Dead.* #2—*Terminator 2.* #3—*Livin' Large.* #4—*Necessary Roughness.* #5—*Child's Play 3.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Freddy's Dead.* #2—*Freddy's Dead.* #3—*Livin' Large.* #4—*Rockers.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*McBain; Child's Play 3.* #2—*Dogfight.* #3—*Livin' Large.* #4—*Showdown in Little Tokyo.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Dead Again.* #2—*The Fisher King.* #3—*Late For Dinner.* #4—*The Commitments.* #5—*Freddy's Dead.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*Deceived.* #2—*Dead Again.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Deceived.* #2—*Necessary Roughness.* #3—*Dead Again.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*The Fisher King.* #2—*Freddy's Dead.* #3—Through 10/3: *Late For Dinner.* Beg. 10/4: *Ricochet.* #4—Through 10/3: *Showdown in Little Tokyo.* Beg. 10/4: *The Super.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Freddy's Dead.* #2—*Freddy's Dead.* #3—*Livin' Large.* #4—*McBain.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Rambling Rose.* #2—*Late For Dinner.* #3—*Necessary Roughness.* #4—Through 10/3: *Terminator 2; Hot Shots!* Beg. 10/4: *Shout.* #5—*The Fisher King.* #6—Through 10/3: *The Commitments.* Beg. 10/4: *Paradise.* #7—*Dead Again.* #8—Through 10/3: *McBain.* Beg. 10/4: *The Super.* #9—Through 10/3: *Barton Fink.* Beg. 10/4: *Paradise.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Freddy's Dead.* #2—*Necessary Roughness.* #3—*Deceived.* #4—*Livin' Large.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—Through 10/3: *Dead Again.* Beg. 10/4: *Ricochet.* #2—Through 10/3: *Livin' Large.* Beg. 10/4: *The Super.* #3—*Deceived.* #4—Through 10/3: *Showdown in Little Tokyo.* Beg. 10/4: *Suburban Commando.* #5—*Freddy's Dead.*

QUEENS

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300. ASTORIA—UA ASTORIA—(545-9470). #1—*The Fisher King.* #2—*Necessary Roughness.* #3—Through 10/3: *McBain; Showdown in Little Tokyo.* Beg. 10/4: *Shout.* #4—Through 10/3: *Dead Again.* Beg. 10/4: *The Super.* #5—*Freddy's Dead.* #6—Through 10/3: *Late For Dinner.* Beg. 10/4: *Ricochet.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*The Doctor.* #2—*Showdown in Little Tokyo.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*The Commitments.* #2—*The Fisher King.* #3—*Deceived.* #4—*Dead Again.*

303. CORONA—PLAZA—(639-7722). #1—Through 10/3: *Freddy's Dead.* Beg. 10/4: *Suburban Commando.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*The Fisher King.* #2—*Dead Again.* #3—*Freddy's Dead.* #4—Through 10/3: *Terminator 2; McBain.* Beg. 10/4: *The Super.* #5—Through 10/3: *The Commitments.* Beg. 10/4: *Shout.* #6—*Late For Dinner.* #7—*Necessary Roughness.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Freddy's Dead.* #2—*The Naked Gun 2½.* #3—*Deceived.* #4—*Necessary Roughness.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*Dead Again.* #2—*Deceived.* #3—*Necessary Roughness.* #4—*Europa, Europa.*

307. FLUSHING—UA QUARTET—(359-6777). #1—Through 10/3: *Livin' Large; McBain.* Beg. 10/4: *The Super.* #2—*Freddy's Dead.* #3—Through 10/3: *Late For Dinner.* Beg. 10/4: *Suburban Commando.* #4—*Necessary Roughness.*

308. FLUSHING—UTOPIA—(454-2323). #1—*Dead Again.* #2—*The Fisher King.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*101 Dalmations; Europa, Europa.* #2—*Robin Hood: Prince of Thieves; Paris Is Burning.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Livin' Large.* #2—Through 10/3: *Showdown in Little Tokyo.* Beg. 10/4: *Ricochet.* #3—*The Fisher King.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Rambling Rose.* #2—*Barton Fink.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Dead Again.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Late For Dinner.* #2—Through 10/3: *Terminator 2.* Beg. 10/4: *Ricochet.* #3—Through 10/3: *The Commitments.* Beg. 10/4: *Shout.* #4—Through 10/3: *McBain.* Beg. 10/4: *Paradise.*

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*Freddy's Dead.* #2—*McBain.* #3—*Livin' Large.* #4—*Deceived.* #5—*Terminator 2.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Late For Dinner.* #2—*Barton Fink.* #3—*The Commitments.* #4—*The Fisher King.* #5—*Necessary Roughness.* #6—*Rambling Rose.* #7—*Dead Again.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Necessary Roughness.* #2—*Deceived.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Freddy's Dead.* #2—Through 10/3: *Showdown in Little Tokyo.* Beg. 10/4: *The Super.* #3—Through 10/3: *McBain.* Beg. 10/4: *Ricochet.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Necessary Roughness.* #2—Through 10/3: *Showdown in Little Tokyo.* Beg. 10/4: *Shout.* #3—Through 10/3: *Terminator 2.* Beg. 10/4: *Ricochet.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*The Fisher King.* #2—*Deceived.* #3—*Dead Again.* #4—Through 10/3: *Freddy's Dead.* Beg. 10/4: *Suburban Commando.* #5—*Freddy's Dead.* #6—Through 10/3: *McBain.* Beg. 10/4: *The Super.* #7—*Late For Dinner.*

320. REGO PARK—DRAKE—(457-4002). *The Doctor.*

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*Terminator 2.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Deceived.* #2—*The Doctor.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*The Doctor.* #2—*Dead Again.*

401. NEW DORP—HYLAN—(351-6601). #1—*Freddy's Dead.* #2—*Deceived.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*The Fisher King.* #2—*Freddy's Dead.* #3—Through 10/3: *Hot Shots!; McBain.* Beg. 10/4: *Suburban Commando.* #4—*Dead Again.* #5—Through 10/3: *Showdown in Little Tokyo.* Beg. 10/4: *Ricochet.* #6—*Late For Dinner.* #7—Through 10/3: *The Commitments.* Beg. 10/4: *The Super.* #8—Through 10/3: *Terminator 2; 101 Dalmations.* Beg. 10/4: *Paradise.* #9—Through 10/3: *Freddy's Dead.* Beg. 10/4: *Shout.* #10—*Necessary Roughness.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Freddy's Dead.* #2—*Robin Hood: Prince of Thieves.*

501. BELLMORE—MOVIES—(783-7200). *Everybody's Fine.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Freddy's Dead; 101 Dalmations.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Freddy's Dead.* #2—*The Commitments.* #3—Through 10/3: *Late For Dinner.* Beg. 10/4: *The Super.* #4—Through 10/3: *Showdown in Little Tokyo.* Beg. 10/4: *Suburban Commando.* #5—Through 10/3: *McBain.* Beg. 10/4: *Shout.* #6—Through 10/3: *Terminator 2; Hot Shots!* Beg. 10/4: *Ricochet.* #7—*Terminator 2.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*Deceived.* #2—*Doc Hollywood.* #3—*Robin Hood: Prince of Thieves.* #4—*Necessary Roughness.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*The Fisher King.* #2—*Deceived.* #3—*Necessary Roughness.* #4—*Freddy's Dead.* #5—*Late For Dinner.* #6—*Dead Again.* #7—*The Commitments.* #8—*Defenseless.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*101 Dalmations; Defenseless.* #2—*Showdown in Little Tokyo; McBain.* #3—*Deceived.* #4—*Freddy's Dead.* #5—*The Fisher King.* #6—*Dead Again.*

507. GREAT NECK—SQUIRE—(466-2020). #1—*Necessary Roughness.* #2—Through 10/3: *Freddy's Dead.* Beg. 10/4: *Ricochet.* #3—Through 10/3: *Hot Shots!; McBain.* Beg. 10/4: *The Super.*

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*Deceived.* #2—*City Slickers.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Showdown in Little Tokyo.* #2—*Freddy's Dead.* #3—*Livin' Large.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Robin Hood; Regarding Henry.* #2—*Everybody's Fine; City Slickers.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*Necessary Roughness.* #2—*The Fisher King.* #3—*The Doctor.* #4—*Rambling Rose.* #5—*Deceived.* #6—*Dead Again.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*The Commitments.* #2—*The Doctor.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*The Fisher King.* #2—*Barton Fink.* #3—*The Commitments.* #4—*Freddy's Dead.* #5—Through 10/3: *Hot Shots!* Beg. 10/4: *The Super.* #6—Through 10/3: *Terminator 2; McBain.* Beg. 10/4: *Suburban Commando.*

515. MALVERNE—TWIN—(599-6966). #1—*Regarding Henry.* #2—*Defenseless.*

516. MANHASSET—MANHASSET—(627-7887). #1—*The Fisher King.* #2—*Dead Again.* #3—*Barton Fink.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*The Fisher King.* #2—*Deceived.* #3—*Necessary Roughness.* #4—Through 10/3: *Freddy's Dead.* Beg. 10/4: *Suburban Commando.* #5—Through 10/3: *Late For Dinner.* Beg. 10/4: *Shout.* #6—*Dead Again.* #7—*Hot Shots!* #8—Through 10/3: *The Commitments; Showdown in Little Tokyo.* Beg. 10/4: *The Super.* #9—Through 10/3: *Dogfight.* Beg. 10/4: *Ricochet.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Dead Again.* #2—*The Fisher King.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*The Doctor.* #2—*Necessary Roughness.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Doc Hollywood; Defenseless.* #2—*Regarding Henry.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Dogfight.* #2—*The Story of Boys and Girls; Showdown in Little Tokyo.* #3—*Terminator 2.* #4—*Freddy's Dead; 101 Dalmations.* #5—*Deceived.* #6—*Paris Is Burning.* #7—*Livin' Large.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Rambling Rose.* #2—*Defenseless.* #3—*The Doctor.* #4—*Late For Dinner.* #5—*The Commitments.* #6—*Necessary Roughness.*

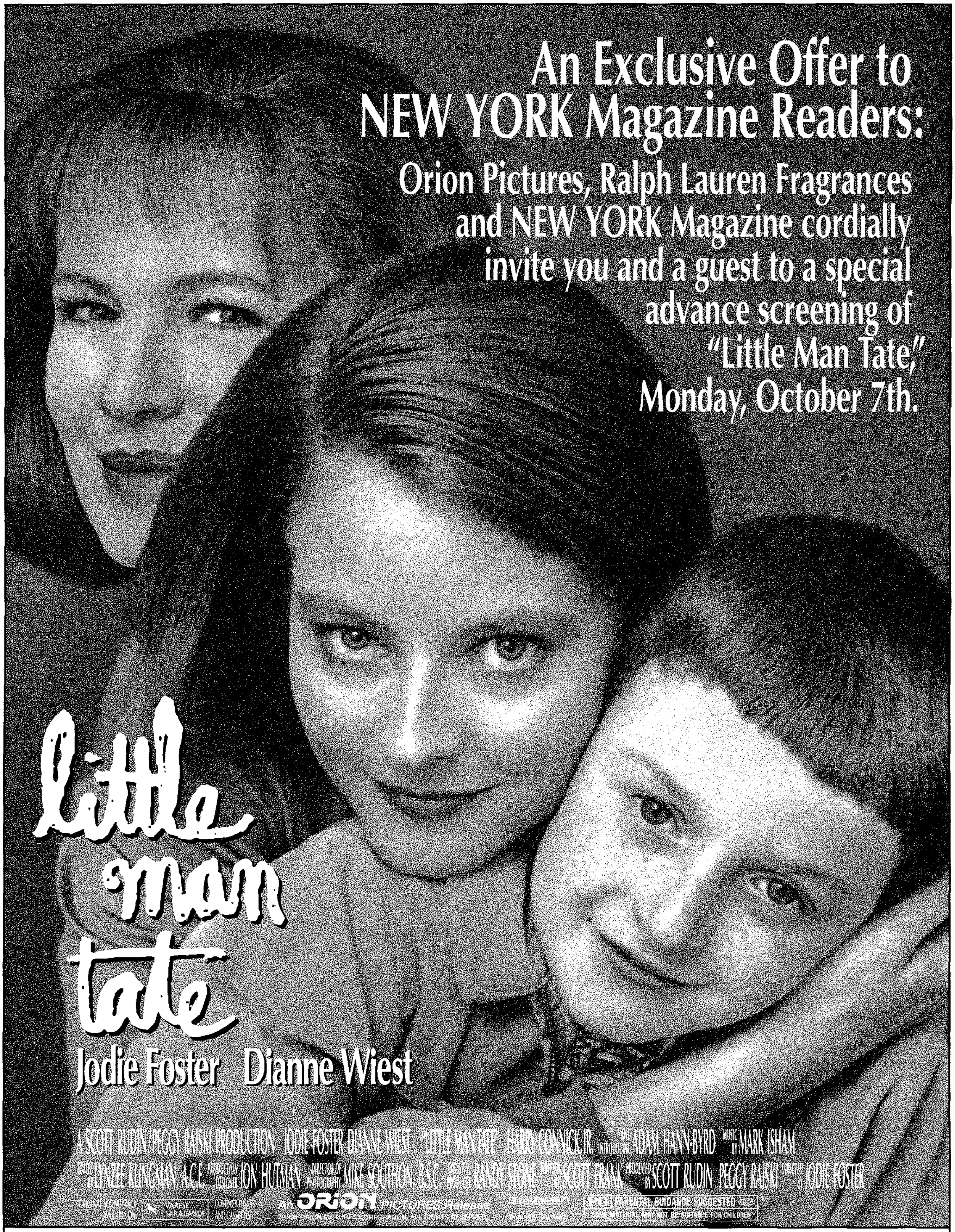
524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Rambling Rose.* #2—*101 Dalmations; City Slickers.* #3—*Deceived.* #4—*The Doctor.* #5—*Dead Again.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Necessary Roughness.* #2—*Late For Dinner.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Late For Dinner.* #2—*Deceived.*

527. SYOSSET—SYOSSET—(921-5810). #1—*Dead Again.* #2—*The Commitments.* #3—Through 10/3: *Late For Dinner.* Beg. 10/4: *Ricochet.*

528. SYOSSET—UA CINEMA 150—(364-0700). *The Fisher King.*


little man tate
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530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Deceived.* #2—*Livin' Large.* #3—*Double Impact.* #4—*Jungle Fever; McBain.* #5—*Freddy's Dead.* #6—*Necessary Roughness.* #7—*101 Dalmations; True Identity.* #8—*Terminator 2; Bingo.* #9—*The Fisher King.* #10—*Child's Play 3.* #11—*Boyz N the Hood.* #12—*Freddy's Dead.* #13—*Livin' Large.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—Through 10/3: *Showdown in Little Tokyo.* Beg. 10/4: *The Super.* #2—*Necessary Roughness.* #3—Through 10/3: *Freddy's Dead.* Beg. 10/4: *Ricochet.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Late For Dinner.* #2—*The Doctor.* #3—*Dead Again.* #4—*The Naked Gun 2½; Robin Hood: Prince of Thieves.* #5—*The Commitments.* #6—*Dogfight.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Europa, Europa.* #2—*My Father's Castle.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—Through 10/3: *Late For Dinner.* Beg. 10/4: *The Super.* #2—*The Commitments.* #3—*The Fisher King.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Deceived.* #2—*Terminator 2.* Beg. 10/4: *Shout.* #3—*Hot Shots!* Beg. 10/4: *Suburban Commando.* #4—*Doc Hollywood; Freddy's Dead.* Beg. 10/4: *Paradise.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Necessary Roughness.* #2—*Dead Again.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Doc Hollywood.* #2—*Bingo; City Slickers.* #3—*Freddy's Dead.* #4—*Livin' Large.* #5—*Terminator 2.* #6—*Hot Shots!* #7—*Robin Hood: Prince of Thieves.* #8—*Deceived.* #9—*Necessary Roughness.* #10—*The Fisher King.* #11—*Late For Dinner; The Doctor; 101 Dalmations.* #12—*The Commitments; McBain.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*The Commitments.* #2—*The Fisher King.* #3—*Freddy's Dead.* #4—*Late For Dinner.* #5—*Necessary Roughness.* #6—*101 Dalmations; Doc Hollywood.* #7—*Livin' Large.* #8—*Deceived.* #9—*Terminator 2; Dead Again.* #10—*Freddy's Dead; Robin Hood: Prince of Thieves.* #11—*Rambling Rose; City Slickers.* #12—*Barton Fink; Dogfight.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*The Fisher King.* #2—*Deceived.* #3—*Necessary Roughness.* #4—*Dead Again.* #5—*The Commitments.* #6—Through 10/3: *Hot Shots!* Beg. 10/4: *The Super.* #7—*Freddy's Dead.* #8—Through 10/3: *Late For Dinner.* Beg. 10/4: *Shout.* #9—Through 10/3: *Terminator 2; Livin' Large.* Beg. 10/4: *Ricochet.* #10—Through 10/3: *Showdown in Little Tokyo; The Doctor.* Beg. 10/4: *Suburban Commando.*

611. CORAM—PINE—(698-6442). #1—*City Slickers.* #2—*Robin Hood: Prince of Thieves.* #3—*Necessary Roughness.* #4—*Deceived.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*The Fisher King.* #2—*Rambling Rose.* #3—Through 10/3: *The Commitments.* Beg. 10/4: *The Super.* #4—*Dead Again.* #5—Through 10/3: *Late For Dinner.* Beg. 10/4: *Paradise.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Deceived.* #2—*The Doctor.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Barton Fink.* #2—*The Commitments.* #3—*Late For Dinner.* #4—*Dead Again.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Necessary Roughness.*

618. ISLIP—ISLIP—(581-5200). #1—*Freddy's Dead.* #2—*Livin' Large.* #3—*Terminator 2.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*101 Dalmations; City Slickers.* #2—*Defenseless.* #3—*The Commitments.* #4—*Late For Dinner.*

620. LINDENHURST—LINDENHURST—(957-5400). Through 10/3: *Life Stinks.* Beg. 10/4: *Another You.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Dead Again.* #2—*Freddy's Dead.* #3—*City Slickers.* #4—*The Fisher King.* #5—*Late For Dinner.* #6—*The Doctor.* #7—*Defenseless.* #8—*101 Dalmations; Doc Hollywood.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 10/3: *Life Stinks.* Beg. 10/4: *Another You.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*The Fisher King.* #2—*Necessary Roughness.* #3—*Deceived.* #4—*Dead Again.* #5—Through 10/3: *Late For Dinner.* Beg. 10/4: *Shout.* #6—*Pure Luck.* #7—*Freddy's Dead.* #8—*Hot Shots!* #9—*The Commitments.* #10—Through 10/3: *Terminator 2.* Beg. 10/4: *The Super.* #11—Through 10/3: *City Slickers.* Beg. 10/4: *Suburban Commando.* #12—Through 10/3: *Livin' Large; Defenseless.* Beg. 10/4: *Paradise.* #13—Through 10/3: *McBain; Showdown in Little Tokyo.* Beg. 10/4: *Ricochet.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Necessary Roughness.* Beg. 10/4: *Ricochet.* #2—*Late For Dinner.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *Everybody's Fine; The Story of Boys and Girls.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Necessary Roughness.* #2—*The Doctor.* #3—*Freddy's Dead.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 10/3: *Life Stinks.* Beg. 10/4: *Another You.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Necessary Roughness.* #2—*Barton Fink.* #3—*Freddy's Dead.* #4—Through 10/3: *The Doctor.* Beg. 10/4: *Whore.* #5—Through 10/3: *Dogfight.* Beg. 10/4: *Ricochet.*

635. STONY BROOK—LOEWS—(751-2300). #1—*The Fisher King.* #2—*Necessary Roughness.* #3—*Dead Again.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Deceived.* #2—*Hot Shots!; Defenseless.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Deceived.* #2—*Necessary Roughness.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *The Fisher King.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Europa, Europa.* #2—*The Fisher King.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*The Fisher King.* #2—*The Commitments.* #3—*Barton Fink.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Late For Dinner.* #2—*Deceived.*

704. HARRISON—CINEMA—(835-9800). *Necessary Roughness.*

705. HARTSDALE—CINEMA—(428-2200). #1—*The Doctor.* #2—*The Commitments.* #3—*Necessary Roughness.* #4—*The Fisher King.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Livin' Large.* #2—*Freddy's Dead.* #3—*Late For Dinner.* #4—*Deceived.* #5—*Rambling Rose.* #6—*Dead Again.* #7—*Necessary Roughness.* #8—*The Fisher King.* #9—*Barton Fink.* #10—*The Commitments.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *The Fisher King.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—Through 10/3: *Dogfight.* Beg. 10/4: *Ricochet.* #2—Through 10/3: *Late For Dinner.* Beg. 10/4: *The Super.* #3—*The Commitments.* #4—*Freddy's Dead.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*The Commitments.* #2—*Dead Again.* #3—*Late For Dinner.* #4—*Deceived.* #5—*Necessary Roughness.*

714. PEEKSKILL—BEACH—(737-6262). #1—*City Slickers.* #2—*Regarding Henry.* #3—*The Doctor.* #4—*Terminator 2; Double Impact.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Deceived.* #2—*Necessary Roughness.* #3—*Freddy's Dead.* #4—*Dead Again.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Regarding Henry.*

718. RYE—RYE RIDGE—(939-8177). #1—*Dead Again.* #2—*Europa, Europa.*

719. SCARSDALE—FINE ARTS—(723-6699). *Barton Fink.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Livin' Large.* #2—*City Slickers.* #3—*McBain.* #4—*Defenseless; Double Impact.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Necessary Roughness.* #2—*Freddy's Dead.* #3—*Dead Again.* #4—*Late For Dinner.* #5—Through 10/3: *Showdown in Little Tokyo; Terminator 2.* Beg. 10/4: *Shout.* #6—Beg. 10/4: *Dogfight.* Through 10/3: *Ricochet.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Hot Shots!* #2—Through 10/3: *Terminator 2.* Beg. 10/4: *Ricochet.* #3—Through 10/3: *Doc Hollywood.* Beg. 10/4: *Shout.* #4—*The Fisher King.* #5—*The Commitments.* #6—*Late For Dinner.* #7—*Robin Hood: Prince of Thieves; Showdown in Little Tokyo.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Doc Hollywood.* #2—*Robin Hood: Prince of Thieves.* #3—*The Doctor.* #4—*Hot Shots!* #5—*Rambling Rose.*

755. NEW CITY—CINEMA 6—(634-5100). #1—*Necessary Roughness.* #2—*The Fisher King.* #3—*Deceived.* #4—*Late For Dinner.* #5—*Dead Again.* #6—*The Commitments; 101 Dalmations.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—Through 10/3: *Freddy's Dead.* Beg. 10/4: *Ricochet.* #2—Through 10/3: *Thelma & Louise.* Beg. 10/4: *The Super.*

757. NYACK—CINEMA EAST—(358-6631). *Rocketeer.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*The Commitments.* #2—*Deceived.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Freddy's Dead.*

762. SPRING VALLEY—PIX—(425-1132). #1—*City Slickers.* #2—*Boyz N the Hood.*

764. LAFAYETTE—(357-6030). *The Doctor.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*City Slickers.*

801. DANBURY CINE—(743-2200). #1—*Dead Again.* #2—*The Commitments.* #3—*The Fisher King.*

802. DANBURY—CINEMA—(748-2923). #1—*Late For Dinner.* #2—*Deceived.*

803. DANBURY—PALACE—(748-7496). #1—*Boyz N the Hood.* #2—*Freddy's Dead.* #3—*Showdown in Little Tokyo; Necessary Roughness.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*City Slickers.* #2—*Late For Dinner.*

807. GREENWICH—CINEMA—(869-6030). #1—*Rambling Rose.* #2—*The Story of Boys and Girls.*

808. GREENWICH—PLAZA—(869-4030). #1—*Dead Again.* #2—*Barton Fink.* #3—*The Commitments.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*The Fisher King.* #2—*Dead Again.*

810. NORWALK—CINEMA—(838-4504). #1—*Freddy's Dead.* #2—*Necessary Roughness.*

813. SOUTH NORWALK—SONO—(866-9202). Through 10/7: *My Father's Glory.* 10/4–7: *Impromptu.* 10/8–10: *Slacker.*

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815. STAMFORD—AVON—(324-9205). *#1—Freddy's Dead. #2—Livin' Large; Showdown in Little Tokyo.*

816. STAMFORD—CINEMA—(324-3100). *#1—Necessary Roughness. #2—The Fisher King. #3—Late For Dinner.*

817. STAMFORD—RIDGEWAY—(323-5000). *#1—101 Dalmations. #2—City Slickers; Deceived.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). *#1—The Fisher King. #2—Deceived. #3—Necessary Roughness. #4—*Through 10/3: *Terminator 2; 101 Dalmations.* Beg. 10/4: *The Super. #5—*Through 10/3: *Doc Hollywood; Hot Shots!* Beg. 10/4: *Ricochet. #6—*Through 10/3: *Freddy's Dead.* Beg. 10/4: *Shout.*

819. TRUMBULL—CINEMA—(374-0462). *#1—Necessary Roughness. #2—Dead Again. #3—Freddy's Dead.*

820. WESTPORT—FINE ARTS—(227-3324). *#1—Dead Again. #2—The Fisher King. #3—Barton Fink. #4—The Commitments.*

821. WESTPORT—POST—(227-0500). *Rambling Rose.*

822. WILTON—CINEMA—(762-5678). *Deceived.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). *#1—The Fisher King. #2—Necessary Roughness. #3—Ricochet. #4—Freddy's Dead; Don't Tell Mom the Babysitter's Dead. #5—McBain; 101 Dalmations.*

901. JERSEY CITY—HUDSON CINEMA 4—(435-9110). *#1—Livin' Large. #2—Freddy's Dead. #3—Necessary Roughness. #4—Dead Again.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). *#1—Showdown in Little Tokyo. #2—McBain; Terminator 2. #3—Late For Dinner. #4—Freddy's Dead. #5—Freddy's Dead. #6—The Fisher King. #7—Dead Again. #8—Necessary Roughness. #9—Livin' Large.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). *#1—Livin' Large. #2—Hot Shots! #3—Necessary Roughness. #4—Deceived. #5—Dogfight. #6—Late For Dinner. #7—The Commitments. #8—Rambling Rose.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). *#1—Terminator 2. #2—Double Impact. #3—Showdown in Little Tokyo. #4—Dead Again. #5—Freddy's Dead. #6—The Fisher King.*

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). *#1—Dead Again. #2—La Femme Nikita. #3—Boyz N the Hood.*

907. WEST NEW YORK—MAYFAIR—(865-2010). Closed for renovations.

908. UNION CITY—SUMMIT THEATER—(865-2886). *#1—Child's Play 3; True Identity. #2—Regarding Henry; Mobsters; Bingo.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Necessary Roughness.*

911. BLOOMFIELD—ROYAL—(748-3555). *#1—Freddy's Dead. #2—Livin' Large.*

912. CEDAR GROVE—CINEMA 23—(857-0877). *#1—Deceived. #2—Necessary Roughness. #3—Freddy's Dead. #4—The Commitments. #5—Dead Again.*

916. MILLBURN—MILLBURN—(376-0800). *#1—Barton Fink. #2—Rambling Rose.*

917. MONTCLAIR—CLARIDGE—(746-5564). *#1—Europa, Europa. #2—Rambling Rose. #3—The Doctor.*

918. MONTCLAIR—WELLMONT—(783-9500). *#1—Showdown in Little Tokyo. #2—Boyz N the Hood. #3—Child's Play 3; 101 Dalmations.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). *#1—Barton Fink. #2—Late For Dinner. #3—The Fisher King.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). *#1—Freddy's Dead. #2—Dead Again. #3—Deceived.*

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Robin Hood: Prince of Thieves.*

931. CRANFORD—CRANFORD—(276-9120). *#1—McBain. #2—Doc Hollywood.*

932. ELIZABETH—ELMORA—(352-3483). *Robin Hood: Prince of Thieves.*

933. LINDEN—LINDEN FIVE—(925-9787). *#1—Deceived. #2—Dead Again. #3—Freddy's Dead. #4—The Doctor. #5—Robin Hood: Prince of Thieves.*

934. ROSELLE PARK—NEW PARK—(241-2525). *#1—Deceived. #2—Late For Dinner. #3—Freddy's Dead. #4—Necessary Roughness. #5—The Commitments.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Europa, Europa.*

936. UNION—UNION—(686-4373). *#1—Dead Again. #2—Late For Dinner.*

937. WESTFIELD—RIALTO—(232-1288). *#1—The Fisher King. #2—The Fisher King. #3—Late For Dinner.*

938. WESTFIELD—TWIN—(654-4720). *#1—Terminator 2. #2—The Doctor.*

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). *#1—Necessary Roughness. #2—Freddy's Dead. #3—Dead Again. #4—Late For Dinner; Thelma & Louise. #5—Showdown in Little Tokyo.*

951. CLOSTER—CLOSTER—(768-8800). *Deceived.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). *#1—Dead Again. #2—Necessary Roughness. #3—Freddy's Dead. #4—Terminator 2.*

953. EMERSON—QUAD—(261-1000). *#1—Necessary Roughness. #2—The Commitments. #3—Dead Again. #4—Freddy's Dead.*

956. FORT LEE—LINWOOD—(944-6900). #1—Through 10/3: *The Doctor.* Beg. 10/4: *The Super. #2—*Through 10/3: *The Commitments.* Beg. 10/4: *Ricochet.*

958. OAKLAND—TWIN—(337-4478). *#1—The Doctor. #2—Freddy's Dead.*

959. PARAMUS—CINEMA 35—(845-5070). *V.I. Warshawski; 101 Dalmations.*

960. PARAMUS—BERGEN MALL—(845-4449). *Hot Shots!*

961. PARAMUS—ROUTE 4—(487-7909). *#1—The Fisher King. #2—Dogfight. #3—Barton Fink; Showdown in Little Tokyo. #4—Necessary Roughness. #5—The Commitments. #6—Barton Fink. #7—Dead Again. #8—Late For Dinner. #9—McBain; Terminator 2. #10—Rambling Rose.*

962. PARAMUS—ROUTE 17—(843-3830). *#1—Livin' Large. #2—Deceived. #3—Freddy's Dead.*

963. OAKLAND—TWIN—(337-4477). *#1—Hot Shots! The Doctor. #2—Freddy's Dead.*

964. RAMSEY—LOEWS INTERSTATE—(327-0158). *#1—Deceived. #2—The Fisher King.*

965. RIDGEFIELD—PARK 10—(440-6661). *#1—City Slickers. #2—The Fisher King. #3—The Commitments. #4—Deceived. #5—Freddy's Dead. #6—Necessary Roughness. #7—Showdown in Little Tokyo. #8—Late For Dinner. #9—Dead Again. #10—Livin' Large.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). *#1—Doc Hollywood.*

967. RIDGEWOOD—WARNER—(444-1234). *#1—Dead Again. #2—Necessary Roughness. #3—The Commitments. #4—Late For Dinner.*

968. RUTHERFORD—WILLIAMS—(933-3700). *#1—101 Dalmations; Problem Child 2. #2—True Identity; Robin Hood; Hot Shots!*

969. TEANECK—MOVIE CITY—(836-3334). *#1—Deceived. #2—Regarding Henry. #3—Defenseless.*

970. TENAFLY—CINEMA 4—(871-8889). *#1—Europa, Europa. #2—The Fisher King. #3—The Commitments; The Doctor. #4—Bingo.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). *#1—Deceived. #2—The Doctor; 101 Dalmations. #3—City Slickers; Bingo.*

972. WESTWOOD—PASCACK—(664-3200). *#1—The Fisher King. #2—*Through 10/3: *Doc Hollywood.* Beg. 10/4: *Ricochet. #3—*Through 10/3: *Hot Shots!* Beg. 10/4: *The Super. #4—Late For Dinner.*

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BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

AN ANGEL AT MY TABLE—(2 hr. 38 min.; 1991) Jane Campion has made a dry and plain movie from the rapturously lyrical autobiography of the New Zealand writer Janet Frame. The astringency of Campion's visual palette is nevertheless pleasing, and Kerry Fox, a large actress with a thatch of unmanageable red hair, plays the morbidly shy Janet with a streak of vagrant sensuality. (5/27/91) R. **38**

★ **BARTON FINK**—(1 hr. 57 min.; 1991) The latest film by Joel and Ethan Coen is a failure, but an astonishing ride nonetheless—a richly textured, beautifully acted, emotionally committed work, utterly unlike anything else around. John Turturro brings intense dedication—perhaps misplaced dedication—to the role of a grievously self-conscious young prig. As the movie opens, somewhere around 1940, Barton Fink has just written a Broadway hit celebrating the dignity of "the common man." Nevertheless, this prim, high-minded, and self-absorbed man heads for Hollywood and "Capitol Pictures" (i.e., MGM), where he is given the job of writing a B movie—a wrestling picture—for Wallace Beery. He moves into a ghastly cheap, cavernous yet empty room, which becomes his hell, and finds himself unable to write a word. Next door to him lives the jolly Charlie Meadows (John Goodman), a traveling salesman—or so he says—and a fellow who is just the "common man" that Bart is always ranting about. Fat, vulgar, demonstrative Charlie is Bart's muse, but Bart, who condescends to him, brushing him off and refusing to listen to his stories, is too stupid to know it. You can feel the Coens straining for a big climax late in the game, and the movie turns lurid, self-important, and baffling. Still, there are first-rate scenes throughout, and extraordinary performances by Michael Lerner as a studio mogul, Tony Shalhoub as a fast-talking producer, John Mahoney as a drunken, Faulkner-like writer, and Judy Davis as his masochistic mistress. Shot by Roger Deakins. (8/26/91) R. **7, 7, 43, 43, 53, 203, 219, 311, 315, 514, 516, 608, 616, 634, 702, 706, 719, 808, 820, 916, 920, 961, 961**

BINGO—(1 hr. 27 min.; 1991) The American family as seen through the eyes of man's best friend. Directed by Matthew Robbins. With Cindy Williams, David Rasche, and Robert J. Steinmiller Jr. PG. **158, 160, 530, 606, 908, 970, 971**

BLACK LIZARD—(1 hr. 26 min.; 1968) Director Kinji Fukasaku's campy film about a jewel heist stars Japan's leading female impersonator, Akihiro Maruyama, as a daring and erotic cat burglar. NR. **1**

★ **BOYZ N THE HOOD**—(1 hr. 47 min.; 1991) John Singleton's movie about the life and death of young black men in south central Los Angeles is an honest piece of work—solidly constructed, heartfelt, and funny and sad in equal measure. The movie is a coming-of-age story. Tre (Cuba Gooding Jr.) is a college-bound boy pulled back into the crazy gang violence of the neighborhood by his friends. His father (Larry Fishburne) tries to pull him out. The movie is about the stupidity of gang warfare and the necessity for strong fathers in the community, and cannot be held responsible for the violence that occurred on opening night in some theaters. (7/22/91) R. **20, 26, 33, 530, 762, 803, 906, 918**

CHILD'S PLAY 3—(1 hr. 30 min.; 1991) Just when you thought it was safe, Chucky's back. This time he terrorizes Andy Barclay, now sixteen, at a military academy. Directed by Jack Bender. R. **160, 210, 213, 530, 908, 918**

CITY SLICKERS—(1 hr. 47 min.; 1991) The writers Lowell Ganz and Babaloo Mandel and the director Ron Underwood place a group of fortyish tenderfeet (Billy Crystal, Bruno Kirby, Daniel Stern) out on the range and then, instead of making preposterous jokes, as Mel Brooks did in *Blazing Saddles*, proceed to put each of them through a mid-life crisis of quite mortifying banality. Will these infantile men find their maturity? Will they drop their urban-man's fears (which, of course, is the source of all the movie's humor)? Billy Crystal throws himself into a raging stream in order to rescue a little calf and finds the meaning of life. Some funny bits, but an awful lot of stale sentimentality. With Jack Palance as a tough old cowboy and Josh Mostel as an ice-cream manufacturer with an uncanny ability to match up new flavors with every main dish. (6/24/91) PG-13. **38, 89, 509, 511, 524, 606, 608, 611, 619, 621, 625, 714, 722, 762, 800, 805, 817, 965, 971**

★ **THE COMMITMENTS**—(1 hr. 58 min.; 1991) A Dublin version of *Fame*, likable and bouncing, with a raspy surface authenticity and a great deal of affection for its characters and milieu but not much dramatic interest. In the Northside of Dublin, where the young people don't have much in the way of prospects, Jimmy (Robert Arkins) sets up a soul band, complete with brass section and female vocal backup, to play Otis Redding and Wilson Pickett classics. All the actors chosen by director Alan Parker are kids (musicians, most of them) except for Johnny Murphy, a veteran Dublin actor, who plays Joey Lips, a wily old bird with long hair gathered in a ponytail, a pirate's eye, and a soothing way about him. Joey Lips claims to have played the trumpet with all the American greats; he's lying, probably, but he's a professional musician, he knows the style, and he steadies the band. The band, which calls itself The Commitments, fumbles around, trying to sound American, and the members fight one another other incessantly. After they play a few gigs, they begin to sound good, but disillusion threatens. Parker directs in a fast-paced, upbeat style, and when he runs into the mystery of Irish defeatism, we are baffled. With Andrew Strong as the band's great but boorish lead singer, Deco. From Roddy Doyle's novel. (8/19/91) R. **19, 19, 41, 61, 80, 200, 206, 214, 219, 302, 304, 313, 315, 406, 503, 505, 513, 514, 517, 523, 527, 533, 600, 606, 608, 610, 612, 616, 619, 625, 702, 705, 706, 708, 709, 724, 755, 759, 801, 808, 820, 904, 912, 934, 953, 956, 961, 965, 967, 970**

DEAD AGAIN—(1 hr. 48 min.; 1991) Kenneth Branagh's entertaining but cheesy homage to the deliriously convoluted "psychological" thrillers of 45 years ago. Branagh and Emma Thompson play two roles each. Thompson is an amnesiac who turns up in Los Angeles and who remembers, under hypnosis, her life as a concert pianist in the forties. Branagh plays the sweet-souled private eye who takes care of her and also the concert pianist's husband, a "tormented" composer-conductor with Mephistophelian goatee. In 1948, the conductor was convicted of murdering his wife. Is the amnesiac a reincarnated version of that earlier lady? And is the private eye the conductor reincarnated? Will he murder her again—or will she, taking revenge, murder him? To our relief, Branagh and Scott Frank, who wrote the screenplay, are not simply trying to scare us. Instead, they want to give us that old-fashioned premonitory thrill—the familiar warm tingle along the back of the neck. "Uncanny" events unfold before our eyes. If only Branagh had greater control of film style! The scenes set in present-day Los Angeles are shot and played in rather matter-of-fact naturalistic style. The material from the forties has been shot in an affectionately swank, glossy pastiche of big-studio style from that period, but the scenes look cheap and underdone. And neither Branagh nor Thompson is right for the kind of preposterously grandiose roles once played by James Mason and Ann Todd or Robert Taylor and Joan Crawford. With Robin Williams (unbilled). (9/9/91) R. **9, 9, 19, 24, 36, 62, 66, 85, 152, 158, 160, 200, 203, 214, 215, 216, 219, 222, 300, 302, 304, 306, 308, 312, 315, 319, 400, 406, 505, 506, 512, 516, 517, 519, 524, 527, 533, 603, 608, 610, 612, 616, 621, 625, 635, 706, 709, 715, 718, 723, 755, 801, 808, 809, 819, 820, 901, 902, 905, 906, 912, 922, 933, 936, 950, 952, 953, 961, 965, 967**

DECEIVED—(1 hr. 42 min.; 1991) After her husband is mysteriously killed in a car crash, Adrienne Saunders (Goldie Hawn) finds out that he was not the man she thought he was. In her search for the truth, Saunders discovers that she and her daughter are in grave danger. Directed by Damian Harris. PG-13. **10, 19, 26, 34, 55, 66, 87, 152, 158, 160, 200, 215, 216, 220, 222, 302, 305, 306, 314, 316, 319, 322, 401, 504, 505, 506, 509, 512, 517, 522, 524, 526, 530, 601, 606, 608, 610, 611, 613, 625, 636, 638, 703, 706, 709, 715, 755, 759, 802, 817, 818, 822, 904, 912, 922, 933, 934, 951, 962, 964, 965, 969, 971**

DEFENSELESS—(1 hr. 44 min.; 1991) Steven Seldes seemed like the perfect man: a devoted husband, a loving father, and a successful businessman. But when Seldes is mysteriously murdered, detective George Beutel finds a seamy underside where everyone has a motive. Directed by Martin Campbell. With Barbara Hershey, Sam Shepard, and Mary Beth Hurt. R. **14, 20, 25, 54, 505, 506, 601, 521, 523, 619, 621, 625, 636, 722, 969**

DOC HOLLYWOOD—(1 hr. 43 min.; 1991) Grady, South Carolina, may be the squash capital of the world, but it still doesn't have a town doctor. So the citizens of Grady concoct a scheme to lasso an unsuspecting Hollywood plastic surgeon. Directed by Michael Caton-Jones. With Michael J. Fox and Julie Warner. PG-13. **38, 44, 504, 521, 601, 606, 608, 621, 724, 753, 818, 931, 966, 972**

THE DOCTOR—(1 hr. 29 min.; 1991) William Hurt, when we first see him, stands tall in his silver-gray suits, high-shouldered, svelte, his hair swept back. A handsome silver bullet flying through life, he is Dr. Jack MacKee, insouciant king of the operating room. Awed nurses and doctors look on as Jack blithely cuts and sews. He's a great doctor, but he's insultingly casual. Jack is distant and supercilious, but he gets his comeuppance. A persistent throat irritation turns out to be a malignant growth on his larynx. Suddenly, the doctor becomes a patient, which is to say an object. He is forced to wait, given an enema by mistake, subjected to the usual bureaucratic confusions. Then the movie collapses. Elizabeth Perkins shows up as a life-affirming terminal patient. Perkins tries for bittersweet wonderfulness, and she's intolerable. The dying woman becomes Jack's moral tutor. With the excellent Christine Lahti as Jack's forgotten wife, and Mandy Patinkin and Adam Arkin as fellow doctors. Directed by Randa Haines. (8/5/91) R. **10, 21, 44, 79, 155, 301, 320, 322, 400, 512, 513, 520, 523, 524, 533, 606, 610, 613, 621, 631, 634, 705, 714, 753, 764, 917, 933, 938, 956, 958, 963, 970, 971**

DOGFIGHT—(1 hr. 34 min.; 1991) Four young Marines on their last night before shipping out stage a contest to find the ugliest date. But a shy, plain waitress (Lili Taylor) gives the game an unexpected twist and shows her date (River Phoenix) that she is more than just an ugly face. R. **9, 19, 50, 213, 517, 522, 533, 608, 634, 708, 723, 904, 961**

DOUBLE IMPACT—(1 hr. 58 min.; 1991) Jean Claude Van Damme doubles up as twin kick-boxing champs who take on the Chinese mafia to avenge the murder of their parents. Directed by Sheldon Lettich. R. **38, 160, 530, 714, 722, 905**

EATING—(1 hr. 50 min.; 1991) In a comedy written and directed by Henry Jaglom, the relationship three women have with food sheds light on how they view themselves and the world around them. With Mary Crosby, Lisa Richards, Marlena Giovi, and a cast made up entirely of women. R. **13**

★ **EUROPA, EUROPA**—(1 hr. 57 min.; 1991) In German and Russian with English subtitles. Young Solly Perel (Marco Hofschneider), a good-looking teenager, a German Jew, is adopted first by the Russians and then, after Hitler invades the Soviet Union, by Nazi soldiers, who don't realize he's Jewish and who make him into a kind of mascot. The boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. Beneath his garments, his circumcised member eager to make its appearance remains his potential betrayer. Written and directed by Agnieszka Holland, this comic epic of survival—the travails of a Jewish Candide—is amazingly, a true story, based on Solly's memoirs. Holland, the director of *Angry Harvest* and the screenwriter for many of Andrei Wajda's recent productions, has the sense to stage the material as a comedy of bizarre coincidences and escapes, a tall tale that happens to be true. A French-German co-production. (7/15/91) R. **81, 206, 306, 309, 534, 700, 718, 917, 935, 970**

EVERYBODY'S FINE—(1 hr. 52 min.; 1991) Marcello Mastroianni as a venerable patriarch whose last wish to gather together his estranged children for reunion prompts a series of bittersweet realizations. Directed by Giuseppe Tornatore. NR. **501, 511, 630**

LA FEMME NIKITA—(1 hr. 50 min.; 1990) Nikita (Anne Parillaud), a punk thief/addict with Mick Jagger lips and amazing legs, blows away a cop in the course of knocking over a drugstore, gets arrested, tried, convicted, but then is pulled out of prison by the "government" and trained as an assassin. There's some humor at first in the idea of a conscienceless female thug who takes advantage of men's patronizing attitudes towards her. Anne Parillaud, very tall, gawky, with a thatch of unruly hair, goes much further than men expect—when a martial-arts guru prepares to instruct her, she just slaps him across the face. Parillaud is a great beauty, and she may be some sort of instinctual actress, but in this movie she's also the latest in violent mannequin chic, like some pop singer smearing herself against the lens in a new video. Written and directed by the Gallic slickster Luc Besson. With Jean-Hugues Anglade, Jeanne Moreau. (4/22/91) R. **3, 906**

THE FISHER KING—(2 hrs. 17 min.; 1991) A great big megalomaniacal mess from Terry Gilliam, who specializes in messes. It's Gilliam's usual antic moods mixed with the new post-eighties mood of dust-in-the-mouth self-abnegation. Jeff Bridges plays Jack Lucas, a nasty talk-show host whose callous remarks inspire a lonely guy to shoot up a restaurant. Jack's career collapses, and three years later, a boozy, self-pitying wreck, he's living with a tigerish, loving video-store owner (Mercedes Ruehl). Drunk one night, Jack is saved from destruction by a weird bum, Parry (Robin Williams), who talks in "medieval" gibberish. Parry's wife, it seems, was blown away in the restaurant, and he has lost his mind. Jack seeks salvation by helping Parry. When Gilliam lets the realistic side of the movie play, Richard LaGravenese's script provides some lovely moments, and the movie is a bumpy but emotionally satisfying ride. But Gilliam loads on the clanking fantasy sequences—the grandiose medieval visions, knights charging on New York's streets, and much else that is foolish and tedious. See it in a spirit of tolerance and wit for the good moments. With Amanda Plummer as a proud office frumpkin so awkward she cannot walk down the street without mishap. (9/30/91) R. **7, 18, 33, 60, 85, 152, 155, 158, 160, 200, 206, 214, 217, 219, 300, 302, 304, 308, 310, 315, 319, 406, 505, 506, 512, 514, 516, 517, 519, 528, 530, 600, 606, 608, 610, 612, 621, 625, 635, 639, 700, 702, 705, 706, 707, 724, 755, 801, 809, 816, 818, 820, 900, 902, 905, 920, 937, 937, 961, 964, 965, 970, 972**

FREDDY'S DEAD: THE FINAL NIGHTMARE—(1 hr. 36 min.; 1991) Rachel Talalay directs Freddy's last hurrah, adding the latest 3-D technology to the special effects that have made this horror-thriller series such a scream. With Robert Englund and Lisa Zane. R. **2, 5, 19, 31, 52, 68, 87, 91, 150, 152, 155, 157, 158, 158, 160, 160, 204, 208, 210, 211, 211, 214, 217, 218, 218, 220, 222, 300, 303, 304, 305, 307, 314, 317, 319, 319, 401, 406, 406, 500, 502, 503, 505, 506, 507, 510, 514, 517, 522, 530, 530, 532, 601, 606, 608, 608, 610, 618, 621, 625, 631, 634, 706, 708, 715, 723, 756, 760, 803, 810, 815, 818, 819, 900, 901, 902, 902, 905, 911, 912, 922, 933, 934, 950, 952, 953, 958, 962, 963, 965**

HOT SHOTS!—(1 hr. 25 min.; 1991) Clumsy spoof of *Top Gun* with Charlie Sheen in the Tom Cruise role. Some laughs, but much of the movie is clunky and the flying sequences are downright cheesy. Directed by Jim Abrahams. (8/19/91) PG-13. **33, 48, 160, 200, 219, 406, 503, 507, 514, 517, 601, 606, 610, 625, 636, 724, 753, 818, 904, 960, 963, 968, 972**

THE INDIAN RUNNER—(2 hrs. 6 min.; 1991) Reviewed in this issue. R. **9, 45**

LATE FOR DINNER—(1 hr. 30 min.; 1991) When two best friends become the unwitting participants in a bizarre scientific experiment that shoots them 29 years into the future, they return to their hometown to find that they are more than just late for dinner. Directed by W. D. Richter. With Brian Wimmer and Peter Berg. PG. **12, 18, 22, 36, 62, 85, 152, 158, 160, 200, 206, 214, 217, 219, 300, 304, 307, 313, 315, 319, 406, 503, 505, 517, 523, 524, 526, 527, 533, 600, 606, 608, 610, 612, 616, 619, 621, 625, 627, 703, 706, 708, 709, 723, 724, 755, 802, 805, 816, 902, 904, 920, 934, 936, 937, 950, 961, 965, 967, 972**

LIEBESTRAUM—(1 hr. 45 min.; 1991) Two strangers find themselves mysteriously linked to each other and a dark past by Liszt's famous love song "Liebestraum" in a heavily styled thriller directed by Mike Figgis. With Kim Novak, Kevin Anderson, and Pamela Gidley. R. **9**

LIVIN' LARGE—(1 hr. 33 min.; 1991) Director Michael Schultz's comedy is about a young black man's struggle to break into the world of television news while maintaining his own identity. With Terrence "T.C." Carson and Lisa Arrindell. R. **9, 19, 26, 31, 52, 68, 89, 150, 152, 158, 158, 160, 204, 210, 211, 213, 218, 220, 222, 307, 310, 314, 510, 522, 530, 530, 606, 608, 610, 618, 625, 706, 722, 815, 901, 902, 904, 911, 962, 965**

THE MAN IN THE MOON—(1 hr. 39 min.; 1991) A coming-of-age movie set in 1950s rural Louisiana about two teenage sisters—one fourteen, the other seventeen—who fall for the same guy. Directed by Robert Mulligan. With Sam Waterston, Tess Harper, Gail Strickland, Reese Witherspoon, and Jason London. PG-13. **50**

MCBAIN—(1 hr. 43 min.; 1991) An ex-POW (Christopher Walken) avows a debt of honor to repay his savior, a fearless warrior named Santos. Years later, Santos's sister calls in the debt to avenge Santos's death and save a country. R. **18, 33, 42, 152, 155, 157, 158, 160, 213, 218, 219, 300, 304, 307, 313, 314, 317, 319, 406, 503, 506, 507, 514, 530, 606, 625, 722, 900, 902, 931, 961**

★ **THE MIRACLE**—(1 hr. 37 min.; 1991) Neil Jordan, the director of *Mona Lisa,* is a natural filmmaker who has a fluent way of connecting images and themes—metaphorically rather than literally—that is extremely pleasing. Jordan's new film sets up a tense situation but arrives nowhere, and although this is disappointing, the failure of dramatic resolution matters less than it would in the work of a director of smaller poetic gifts. This minor movie is fresh and lovely. It features the surprisingly sunshiny Irish Sea resort of Bray; two genuinely charming teenagers, Jimmy (Niall Byrne) and Rose (Lorraine Pilkington), who make up stories about everyone they meet and are fated to spend their lives happily together; a mysterious and desirable American visitor (Beverly D'Angelo) with whom Jimmy falls in love; and an elephant who appears at God's command. (8/5/91) NR. **10**

MY FATHER'S GLORY—(1 hr. 50 min.; 1991) In French with English subtitles. A reminiscence of the bucolic childhood of popular French author and director Marcel Pagnol in turn-of-the-century Provence. Directed by Yves Robert. With Julien Ciamaca, Nathalie Roussel, and Phillippe Caubere. G. **14, 813**

MY MOTHER'S CASTLE—(1 hr. 38 min. 1991) In French with English subtitles. A continuation of *My Father's Glory,* the second part of Marcel Pagnol's memoirs focuses on the teenage Marcel and his relationship with his mother, Augustine. Directed by Yves Robert. With Julien Ciamaca and Nathalie Roussel. PG. **14**

MY OWN PRIVATE IDAHO—(1 hr. 45 min.; 1991) Reviewed in this issue. R. **5, 49**

NAKED TANGO—(1 hr. 30 min.; 1991) Rebelling against her domineering Argentine husband, the Parisian Stephanie poses as an immigrant mail-order bride. But instead of freedom, she finds herself a captive again, this time in the dangerous lair of a tango bordello. Set in 1924 Buenos Aires. Directed by Leonard Schrader. With Mathilda May, Fernando Rey, and Esai Morales. R. **10, 55**

NECESSARY ROUGHNESS—(1 hr. 48 min.; 1991) After a rap on the knuckles from the NCAA, the coaches at Texas State must clean up their act—no ringers, no free rides, no cheating. The result? A comedy about a very amateur football team. Directed by Stan Dragoti. With Scott Bakula, Robert Loggia, Harley Jane Kozak, and Sinbad. PG-13. **12, 18, 24, 32, 51, 65, 85, 152, 157, 158, 160, 210, 216, 219, 220, 300, 304, 305, 306, 307, 315, 316, 318, 406, 504, 505, 507, 512, 517, 520, 523, 524, 530, 532, 603, 606, 608, 610, 611, 617, 625, 627, 631, 634, 635, 638, 704, 705, 706, 709, 715, 723, 755, 803, 810, 816, 818, 819, 900, 901, 902, 904, 910, 912, 934, 950, 952, 953, 961, 965, 967**

PARADISE—(1 hr. 49 min.; 1991) Melanie Griffith and Don Johnson co-star as a couple who come to terms with the death of their young son when a friend's son comes to stay with them. An adaptation of the French film *Le Grand Chemin.* Directed by Mary Agnes Donoghue. With Elijah Wood. PG-13. **55, 157, 219, 219, 313, 406, 601, 612, 625**

★ **PARIS IS BURNING**—(1 hr. 18 min.; 1991) Jennie Livingstone's great documentary would seem to be about a marginal subject—the black and Hispanic men who show themselves off in transvestite balls—but the film, amazingly, goes right to the heart of the advertising-driven, role-playing culture that we all live in. Some of the participants look like Vegas showgirls, some like TV stars; others do the snaky, stiff-palmed dance movements known as voguing, a stylization of the high-fashion flaunting that is already a stylization of life. But the most surprising material in the movie is the competitions in "realness." Men dress up not only as Joan Collins but as an ordinary schoolgirl, a corporate executive, an army officer. The realness dress-up is a way of leaping into the desired roles, not parodying them; it's the opposite of camp and a heartbreaking example of the longing of despised and excluded people to join the center of society. Some of the interview material is so shrewd about what a human being is and can be that it's a revelation of sanity. (5/13/91) NR. **14, 42, 81, 206, 309, 522**

PASTIME—(1 hr. 34 min.; 1991) Roy Dean Bream is a twenty-year veteran pitcher in the small-town minor leagues with an unremarkable career and a pure love of baseball. Tyrone Debray is a black seventeen-year-old with a million-dollar arm. In this sentimental but moving tale, Bream instructs Debray in the ways of life and the curveball. Directed by Robin B. Armstrong. With William Russ and Scott Plank. PG. **10**

THE POPE MUST DIET—(1 hr. 39 min.; 1991) The comical mishaps of Pope Dave—a simple country priest who is mistakenly elected to the papacy. With Robbie Coltrane, Beverly D'Angelo, Herbert Lom, and Alex Rocco. R. **64**

★ **RAMBLING ROSE**—(1 hr. 52 min.; 1991) For a while, it seems like something safe and genteel from PBS, but then the extraordinary Laura Dern takes over as Rose, an ignorant and helpless Depression-era southern girl who moves in with an upper-middle-class family and causes havoc, and the movie takes off. Dern is a Marilyn who can act; she makes sensitivity and sexual avidity naturally funny. Directed by Martha Coolidge and written by the veteran novelist and scriptwriter Calder Willingham, *Rambling Rose* is one of the few movies about goodness that are neither stuffy nor humorless. With first-rate performances by Robert Duvall, Diane Ladd, and Lukas Haas. (9/30/91) R. **9, 19, 19, 53, 83, 219, 311, 315, 512, 523, 524, 608, 612, 706, 753, 807, 821, 904, 916, 917, 961**

REGARDING HENRY—(1 hr. 47 min.; 1991) An arrogant New York lawyer (Harrison Ford) takes a bullet in the brain and another in the shoulder and becomes a better person. That's actually what it's about, and it's unimaginably foolish. With Annette Bening as the lawyer's loving wife, Mikki Allen as his daughter, and Bill Nunn as his physical therapist. Written by the 24-year-old Jeffrey Abrams. Directed, unaccountably, by Mike Nichols. See it for the interior of the lawyer's apartment. (7/22/91) PG-13. **38, 511, 515, 521, 714, 716, 908, 969**

RICOCHET—(1 hr. 45 min.; 1991) A story of revenge about two men—a district attorney and the killer he put away years ago—and the mutual hatred that ties them together. Directed by Russell Mulcahy. With Denzel Washington and John Lithgow. R. **7, 33, 60, 150, 155, 217, 300, 310, 317, 318, 406, 503, 507, 517, 527, 532, 610, 625, 627, 634, 708, 723, 724, 756, 818, 900, 956, 972**

ROBIN HOOD: PRINCE OF THIEVES—(2 hrs. 21 min.; 1991) If ever a role required a swaggering, good-looking actor with a big voice and a happy presence, it is the role of Robin Hood. Kevin Costner, the star and prime mover of this new version, may look the part, but he's about as outgoing as a marmot. Written by Pen Densham and John Watson, and directed by Kevin Reynolds, this version is very explicit about the unpleasantness of dungeons, very instructive on the muckiness of paths and woods, the brutality of the soldiery. Mary Elizabeth Mastrantonio is a superb Maid Marian; Morgan Freeman, as a Moorish friend of Robin's, has the heroic presence and voice that Costner lacks. But the movie belongs to the English actor Alan Rickman, whose Sheriff of Nottingham takes Basil Rathbone's elegant villainy right over the top into saturnine disgust, sadism, lechery, and madness. (6/24/91) PG-13. **18, 33, 309, 500, 504, 511, 533, 606, 608, 611, 724, 753, 930, 932, 933, 968**

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—(1 hr. 49 min.; 1991) A jaunt through the social history of the latter half of the twentieth century with Lily Tomlin. Written by Jane Wagner. PG-13. **46**

★**SEX, DRUGS, ROCK & ROLL**—(1 hr. 36 min.; 1991) Eric Bogosian's brilliant collection of dramatic monologues—recorded live from a performance in which the characters are often split between love and hatred, between self-assertion and self-denial. Bogosian says that the different people he creates are aspects of himself, and perhaps that is why they all come out with such biting detail and dense psychological reality. He is a satirist, a moralist, an actor, a comic, and his most important perception about us is that we all justify ourselves, constantly and obsessively. Americans want things and have the means to get them, yet they are surrounded with "awareness"—the technology of sensitivity—and they know that selfishness is bad. So they are always tripping over themselves. The kicker is that their self-knowledge doesn't keep them from behaving badly. On the contrary, confessing lets them off the hook. The characters include a rasping addict; an old derelict who is obsessed with garbage; and a pretentious British rock star who keeps warning the kids listening to him about cocaine and hash but can't stop boasting of all the wonderful times he's had—on drugs. John McNaughton is the director. (9/16/19) R. **3, 38**

SHOUT—(1 hr. 31 min.; 1991) On the hot, dusty plains of Texas, boy meets girl to the bluesy strains of early rock and roll. Directed by Jeffrey Hornaday. With James Walters, Heather Graham, and John Travolta. PG-13. **19, 52, 87, 219, 300, 304, 313, 318, 406, 503, 517, 601, 610, 625, 723, 724, 818**

SHOWDOWN IN LITTLE TOKYO—(1 hr. 17 min.; 1991) Dolph Lundgren and Brandon Lee (son of Bruce Lee) star as cops who use karate kicks to stop an ancient Japanese criminal cult from infiltrating America's underworld. Directed by Mark L. Lester. R. **24, 37, 37, 85, 91, 150, 152, 155, 156, 157, 158, 160, 200, 204, 208, 213, 217, 222, 300, 301, 310, 317, 318, 406, 503, 506, 510, 517, 522, 532, 610, 625, 723, 724, 803, 815, 902, 905, 918, 950, 961, 965**

SLACKER—(1 hr. 37 min.; 1991) An experimental comedy, set in Austin, Texas, in which the camera passes from one character to another in the amiably shabby streets of the University of Texas campus neighborhood. The characters all have ideas, philosophies, paranoid theories; they are the descendants of the beats and hippies and other sweet losers in the eternal American underground. The director, Richard Linklater, doesn't rhyme or overlap the stories in any way; the movie is anecdotage, not drama. But it's perfect for after-midnight shows, when the mood is easy and the audience sinks low in its seats. (7/22/91) R. **3, 813**

STEPPING OUT—(1 hr. 48 min.; 1991) In Mavis Turner-(Liza Minnelli)'s tap-dance classes, there is a lot more to be learned than the kick-ball-change. These students are in for some life lessons in friendship, truth, and hope. Directed by Lewis Gilbert. With Shelley Winters, Bill Irwin, and Ellen Greene. PG. **9, 64**

★**THE STORY OF BOYS AND GIRLS**—(1 hr. 32 min.; 1991) In Italian with English subtitles. In 1936, when the Fascists are in power, two huge Italian families—one from the city, the other from the country—sit down to eat together at the country family's old farmhouse. Pupi Avati's film joins the fragments of many lives into a triumphant, flowing vision of "normal" life. It is the central view, the orthodox view—heterosexual, familial, generational. The movie is a smoother, less explosive version of one of Robert Altman's whirling farces from the seventies. The people seem rooted in a way that Americans never could be. A beautifully made and emotionally satisfying movie. With Davide Bechini and Lucrezia Lante Della Rovere, as the young lovers, and a huge supporting cast. (9/2/91) NR. **63, 522, 630, 807**

SUBURBAN COMMANDO—(1 hr. 25 min.; 1991) Hulk Hogan stars as a space commando hiding from intergalactic bounty hunters in a California suburb. Action, adventure, comedy, and plenty of special effects; directed by Burt Kennedy. With Christopher Lloyd and Shelley Duvall. PG. **2, 18, 33, 91, 150, 155, 222, 303, 307, 503, 514, 517, 601, 610, 625**

THE SUPER—(1 hr. 24 min.; 1991) A New York slumlord learns some tough—and dirty—lessons when he is sentenced by the court to live in one of his own rundown buildings. A comedy with Joe Pesci, Vincent Gardenia, Madolyn Smith Osbourne, and Rubén Blades. R. **19, 33, 150, 155, 217, 219, 222, 300, 304, 307, 313, 317, 319, 406, 503, 507, 514, 517, 532, 600, 610, 612, 625, 708, 756, 818, 956, 972**

TAKEOVER: HEROES OF THE NEW AMERICAN DEPRESSION—(58 min.; 1991) Peter Kinoy and Pamela Yates coordinated this documentary chronicling the takeover of government-owned vacant houses by homeless people in eight American cities. Followed by *To the Moon, Alice* (30 min.; 1991), a fictional story of a homeless family that sets up camp on the set of television sitcom. NR. **1**

★**TERMINATOR 2: JUDGMENT DAY**—(2 hrs. 15 min.; 1991) James Cameron's sequel to his 1984 classic creates the buzzing excitement of a dream championship fight, Mike Tyson vs. Rocky Marciano at the Garden. The audience is alive to the power and size of it, and deservedly so. *T2* delivers. The plot is absurdly pretentious and vaguely hypocritical. Yet portentous as the movie is, many of the special effects and thrills are witty. Robert Patrick, as a deadly cyborg who returns from the future. Arnold Schwarzenegger, our Germanic super-idol, a shrewd Republican pol inside the inflated balloon of his body, is on hand, too, as a good cyborg this time. The fights between these two are among the classics of special-effects cinema. With Linda Hamilton and Edward Furlong. (7/15/91) R. **18, 33, 60, 85, 160, 210, 219, 304, 313, 314, 318, 321, 406, 503, 503, 514, 522, 530, 601, 606, 608, 610, 618, 625, 714, 723, 724, 818, 902, 905, 938, 952, 961**

★**THELMA & LOUISE**—(2 hrs. 8 min.; 1991) Excitement and fun. Geena Davis, a repressed housewife in curlers, and Susan Sarandon, a waitress bored with waiting for her boyfriend to ask her to marry him, climb into a 1966 Thunderbird, leave their men and their small town in Arkansas, and hit the road. They want freedom, and in the most devastating way, they find it. They commit an act of violence that cuts them off from the possibility of simply returning home, and they slide further into criminality. Riding all over the heroic landscape of the West, they get so far into freedom they get high from it. *Thelma & Louise*, which was written by Callie Khouri and directed by Ridley Scott, is a comedy, but it has a driving rhythm to it, a giddy intoxication, and a looming sense of fatality. Scott gets great performances from the entire cast, which includes Brad Pitt as a sexy drifter, Michael Madsen as Louise's boyfriend, Christopher McDonald as Thelma's cheapjack husband, and Harvey Keitel as a sympathetic police officer. (6/10/91) R. **6, 26, 756, 950**

A THOUSAND PIECES OF GOLD—(1 hr. 45 min.; 1991) The true story of a Chinese woman who is sold into slavery to save her starving family. She is transported halfway around the world and ends up as one of the many immigrants who shaped the American frontier. With Rosalind Chao, Dennis Dun, and Chris Cooper. NR. **3**

TRUE IDENTITY—(1 hr.; 32 min.; 1991) When Miles Pope, a down-and-out actor, unwittingly discovers the secrets of an infamous Mafia don, all sorts of comic complications occur as he tries to save his own hide and expose the mobster. Directed by Charles Lane. R. **36, 152, 530, 908, 968**

TRULY, MADLY, DEEPLY—(1 hr. 47 min; 1991) A whimsical romance in which Nina, a successful, witty translator, must choose between an old flame and a new one. With Alan Rickman, Juliet Stevenson, and Michael Maloney. NR. **14**

TRUST—(1 hr. 30 min.; 1991) Two misfit teenagers—one pregnant, the other a volatile electronics genius—join forces to overcome their abusive parents and uncertain situations and settle into a life of domesticity. Directed by Hal Hartley. With Adrienne Shelly and Martin Donovan. R. **3**

UNDERTOW—(1 hr. 35 min.; 1991) An ex-con in cahoots with the FBI enlists his son Sam to entrap an allegedly gay congressman. But after the sting, Sam realizes that he has more in common with the congressman than he thought. NR. **10, 20**

URANUS—(1 hr. 40 min.; 1991) In French with English subtitles. Claude Berri's talkative, convoluted, high-strung drama of the period just after Liberation in France. In a small town that was heavily bombed during the war, the Communists who played a role in the Resistance have taken over and are making trouble for citizens who collaborated with the Germans (i.e., almost everyone). Fear loiters everywhere and also a new hypocrisy: Those who kept quiet or actively collaborated are trying to whitewash their own behavior or lay off the blame on others. Berri gives us a variety of types—a compromised bourgeois (Jean-Pierre Marielle), a saintly schoolteacher (Philippe Noiret) who also kept his head down during the war and now refuses to judge anyone, including the Fascist propagandist that the bourgeois takes into his house. On the other hand, Gérard Depardieu gives a wondrous performance as an alcoholic clod who ran some modest black-market activities during the war and has fallen in love with poetry. Based on a novel by Marcel Aymé, who wrote for an anti-Semitic newspaper during the Occupation. (9/9/91) NR. **81**

WHORE—(1 hr. 28 min.; 1991) Already banned in Ireland, this controversial film looks at the reality of prostitution beyond the popular myths. Directed by Ken Russell. With Theresa Russell. NC-17. **9, 19, 38, 61, 80, 634**

REVIVALS

BREAKFAST AT TIFFANY'S—(1 hr. 55 min.; 1961) Audrey Hepburn is wonderful in this adaptation of Truman Capote's novella about a mysterious, charmed newcomer to the chic New York party scene. A slick, lively, and crazily funny film. With George Peppard and Patricia Neal. Dir. Blake Edwards. **8**

GRAND ILLUSION—(1 hr. 52 min.; 1937) In French, Eng. subtitles. Probably the best treatment ever of the dying of chivalry in warfare and the passing of aristocracy from the modern world. It is sad, wise, and occasionally very funny, and it has a simplicity dependent on shrewdness and finesse. The acting is uniformly superlative. With Jean Gabin and Erich von Stroheim. Dir. Jean Renoir. **8**

101 DALMATIANS—(1 hr. 19 min., 1961) A classic Walt Disney animated feature with a jazzy, early-sixties visual style and an extraordinary array of characters, by far the best of the studio's later efforts. The story concerns an ever-expanding family of London Dalmatians and the dazzling villainy of Cruella DeVil. Based on Dodie Smith's book. Dir. Wolfgang Reitherman, Hamilton S. Luske, and Clyde Geronimi. **40, 309, 406, 502, 506, 522, 524, 530, 606, 608, 619, 621, 755, 817, 818, 900, 918, 959, 968, 971**

THEATER LISTINGS

COMPILED BY RUTH GILBERT

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BROADWAY

Previews and Openings

Wednesday, October 2

ON BORROWED TIME—George C. Scott stars in (and is also the director of) a revival of Paul Osborne's comic fantasy, based on the L. E. Watkins novel, which tells the story about a grandfather and his adoring, orphaned grandson. Together they encounter Death in the human form of Mr. Brink and outwit him into climbing an apple tree. Through some magical power Mr. Brink is unable to escape, and as a result death is suspended throughout the universe. Featured in the fourteen-member cast are Conrad Bain, Nathan Lane, and Teresa Wright. Tuesday-Thursday at 8, Wednesday and Saturday at 2, Sunday at 3; $36; Friday and Saturday at 8, $40. Previews now prior to a 10/9 opening; runs through 1/5/92. **Circle in the Square**, 1633 Broadway at 50th Street, west of Broadway (307-2704). 2 hrs. 25 mins. **IRLS**

Tuesday, October 8

NICK AND NORA—Barry Bostwick and Joanna Gleason star in a musical mystery set in 1937 Hollywood, based on characters created by Dashiell Hammett in *The Thin Man*. The book and direction is by Arthur Laurents, and the music is by Charles Strouse, with lyrics by Richard Maltby, Jr. Costumes by Theoni V. Aldredge. Featured in the cast are Christine Baranski, Thom Sesma, Faith Prince, Chris Sarandon, Kip Niven, Michael Lombard, Jeff Brooks, Josie de Guzman, Remak Ramsay, and Debra Monk. Previews start 10/8 prior to a 11/10 opening. Tuesday through Saturday at 8 p.m., Saturday at 2 p.m., Sunday at 3 p.m; $40-$60; Wednesday at 2, $30-$50. **Marquis Theater**, 1535 Broadway at 45th (382-0100).

Now Playing

CATS—A musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats*, presented with a first-rate cast of 23 talented American "cats"; directed by Trevor Nunn; music by Andrew Lloyd Webber; Gillian Lynne is associate/director and choreographer. Laurie Beechman returns as Grizabella for a limited engagement. Splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, and with Trevor Nunn's canny and effervescent direction, almost too much dazzlement. Wednesday at 2, $32-$50. Saturday at 2, Sunday at 3, Monday-Saturday (except for Thursdays, which are dark) at 8, $42.50-$60. **Winter Garden,** Broadway and 50th Street (239-6200). 2 hrs. 45 mins. ● ● **IRLS**

CITY OF ANGELS—Michael Rupert, Joel Higgins, and Richard Kline are the stars of Larry Gelbart's imaginative and unusual thriller; the music is by Cy Coleman, the lyrics are by David Zippel, and the choreography is by Walter Painter. Michael Blakemore is the director, and the result is an entertaining combination of the best of musical comedy and private-eye films of the 1940s, and it boasts a funny idea, plus a slew of juicy one-liners. With Donna Bullock, Carolee Carmello, and Alison Bevan. Opened: 12/11/89. Tuesday through Saturday at 8 p.m., Saturday at 2 p.m., Sunday at 3 p.m., Wednesday at 2 p.m., $40 to $60. At the **Virginia Theater**, 245 West Fifty-second Street (239-6200). 2 hours and thirty minutes. ● **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, Maury Yeston, and George Forrest. Based on the best-selling Vicki Baum novel of the same name, it takes place in an international Berlin hotel in the late 1920s; and is directed and choreographed by Tommy Tune. With Zina Bethune, John Schneider, Chip Zien, Lynnette Perry, Timothy Jerome, John Wylie, Caitlin Brown, Pierre Dulaine, and Yvonne Marceau. Monday through Saturday at 8 p.m., Saturday at 2 p.m.; Wednesday at 2 p.m.;$40 to $60. Opened: 11/12/89. At the **Martin Beck Theater,** 302 West 45th Street (246-0102). Two hours. ● **IRLS**

LOST IN YONKERS—Mercedes McCambridge, Bruno Kirby, and Jane Kaczmarek in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, &tear-jerking play (for which he received this year's Pulitzer Prize Award) is set in 1942, and focuses on a German-Jewish termagant-grandmother who rules her house with an iron fist. Production is staged consummately by Gene Saks. Her two teenage grandsons move in with her when their father goes south to sell scrap iron. Ensemble acting, featuring Mark Blum, Jamie Marsh, Benny Grant, & Lauren Klein, is flawless. Monday-Saturday at 8, Wednesday & Saturday at 2; $27.50-$45. **Richard Rodgers**, 226 West 46th Street (307-4100). 2 hrs. 30 mins. **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel; with a book by Alain Boublil and Claude-Michel Schonberg, music is by the latter, the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Robert DuSold, J. Mark McVey (Jean Valjean), Christy Baron, Natalie Toro, Joe Kolinski, John Leone, Ed Dixon, Melissa Anne Davis, and Evalyn Baron. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Opened: 3/12/87. Tuesday-Saturday at 8, Wednesday & Saturday at 2, & Sunday at 3; $25-$50. 200 tickets available for $16 at box office Monday-Thursday for students and senior citizens with I.D.s.; 2 to a person. **Imperial**, 249 West 45th Street (239-6200). 3 hrs. 15 mins. ● ● **IRLS**

MISS SAIGON—Lea Salonga, Jonathan Pryce, and Hinton Battle star in a musical romance; score by Claude-Michel Schonberg, lyrics by Alain Boublil and Richard Maltby, Jr.,directed by Nicholas Hytner. Story tells of love and self-sacrifice involving a lovely Vietnamese girl and a smitten American soldier in 1975 at the time of the fall of Saigon. With Willy Falk, Liz Callaway, and Barry Bernal. Kam Cheng plays the Lea Salonga role at Wednesday at 2 and Saturday at 8. Monday-Saturday at 8, Wednesday and Saturday at 2; $30 to $100. Opened: 4/11/91. **Broadway**, Broadway at 53rd (563-2266). 2 hrs. 45 mins. **IRLS**

ONCE ON THIS ISLAND—A lively and sentimental musical based on the Trinidadian author Rosa Guy's novel, *My Love, My Love*, set in the Caribbean on an unnamed island, about a peasant girl's passion for a wealthy land-owner's son, who is not totally indifferent to her attention and affection. The book and lyrics are by Lynn Ahrens, the music is by Stephen Flaherty; the choreography is by Graciela Daniele who is also the director. With Eric Riley, Rozz Moreheaad, Ellis Williams, Milton Nealy, Nikki Rene, La Chanze, Jerry Dixon, Lillias White, Sheila Gibbs, Gerry McIntyre, and Ibijoke Akinola. Tuesday-Saturday at 8, Wednesday and Saturday at 2, Sunday at 3 p.m.; $27.50 to $50. Opened: 10/18/90. A Playwrights Horizons production at the **Booth Theater,** 222 West Forty-fifth Street (239-6200). Ninety minutes. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, now in its fourth successful year, based on Gaston Leroux's novel; lyrics by Charles Hart and Richard Stilgoe;choreography by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. Action takes place in 1860, and tells of a mysterious Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House stage and exercises a reign of terror over performers, audience, and stage hands alike. With Karen Culliver (the Creature's love and protegé), Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, Nicholas F. Savarine. Monday-Saturday at 8, Saturday at 2, Wednesday at 2; $35-$60. Opened: 1/26/88. **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 mins.● ● **IRLS**

THE SECRET GARDEN—Musical based on Frances Hodgson Burnett's novel about an orphan (Daisy Eagan, who won a Tony for her performance) who goes to live with her unhappy uncle (Howard McGillin) on the moors and discovers a magic garden where anything might happen. Book and lyrics by Marsha Norman (who also won a Tony); music by Lucy Simon; directed by Susan H. Schulman. With Rebecca Luker, John Babcock, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, Alison Fraser. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m., $35 to $60; Wednesday at 2, $30 to $52.50, Saturday at 2 p.m., $30 to $55. Opened: 4/25/91. At the **St. James Theater,** 246 West Forty-fourth Street (239-6200). 2 hours and thirty minutes. **IRLS**

SIX DEGREES OF SEPARATION—Kelly Bishop, Courtney B. Vance, and John Cunningham star in John Guare's play about everything, with something in it for everyone, set in Manhattan, about a mugging victim who seeks refuge at an elegant dinner party, and is received with sympathy and understanding from practically everybody; directed perkily by Jerry Zaks. Featured in the cast are Sam Stoneburner, James DuMont, Peter Maloney, Brian Evers, Robin Morse, Gus Rogerson, Philip LeStrange, Patricia Hodges, Paul McCrane, Jon Matthews, Anthony Rapp, Stephen Pearlman, and Mari Nelson. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $37.50 to $45. Opened: 11/8/90. At the **Vivian Beaumont Theater,** main floor in the Lincoln Center complex, 150 West Sixty-fifth Street (239-6200). One hour and thirty minutes. **IRLS**

THE WILL ROGERS FOLLIES—This year's winner of six Tony awards, including Best Musical, the Drama Critics Award, and the Drama Desk Award. Director/choreographer Tommy Tune's flair never fails, and Keith Carradine is an accomplished leading man in this new musical replete with brand-new pretty Ziegfeld Girls excellent dancers, everyone wearing thoroughly original and elegant costumes by Willa Kim, a sensational rope-twirler (Vince Bruce), a wonderful dog act, and absolutely delightful and right scenery by Tony Walton. Book by Peter Stone; succulent music by Cy Coleman; the lyrics are by the Betty Comden and Adolph Green team. Featured in the highly satisfying cast are Dee Hoty, Dick Latessa, Cady Huffman, The Will Rogers Wranglers, the Mad Cap Mutts, and Paul Ukena, Jr. Monday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; $25 to $60. Opened: 5/1/91. At the **Palace Theater,** 1564 Broadway at Forty-seventh Street (730-8200). Two hours and forty minutes. **IRLS**

THEATER

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AND THE WORLD GOES 'ROUND—*Songs of Kander and Ebb.* A musical entertainment celebrating the 26 years of compositions by composer John Kander and lyricist Fred Ebb, directed by Scott Ellis; choreographed by Susan Stroman. With Bob Cuccioli, Marin Mazzie, Terry Burrell, Joel Blum, Karen Ziemba. Tuesday-Saturday at 8, Sunday at 3, Saturday & Wednesday at 2; $37.50. **Westside**, 407 West 43rd Street (307-4100).

THE BABY DANCE—Jane Anderson's play, directed by Jenny Sullivan, stars Linda Purl & Stephanie Zimbalist and tells of two couples who strike a deal for the adoption of an unborn child. With Richard Lineback, John Bennett Perry, Joel Polis. Previews (through 10/16), Tuesday-Thursday at 8, Sunday at 7; $21. Friday at 8, Saturday at 6:30 and 9:30, Sunday at 3; $24. From 10/17, Tuesday-Thursday at 8, Sunday at 7; $30; Friday at 8; Saturday at 6:30 & 9:30, Sunday at 3, $35. **Lucille Lortel**, 121 Christopher (974-8782).

BABYLON GARDENS—Timothy Hutton and Mary-Louise Parker star in Timothy Mason's look at couples battling to bridge the gap between the haves & have-nots in the crush of Manhattan's Lower East Side; directed by Joe Mantello. Featured in the cast are Hector Estrada, Robert Jimenez, Cynthia Martells, Cordelia Richards, Steve Bassett, Lea Flodin, Bobo Lewis, and Bruce McCarty. Monday through Saturday at 8 p.m., Saturday at 2 p.m., Sunday at 3 p.m. and 7:30 p.m.; $24 to $32.50; through 11/13. At the **Circle Rep**, 99 Seventh Avenue South (924-7100).

BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her late 20s, secretly dating a man (John M. Higgins) she fears her parents will not accept, and invents another (a young Jewish doctor), then faces the inevitable when the family meets the out-of-work actor she hired to play a fictitious suitor; directed by Dennis Zacek. With Larry Fleischman, Roslyn Alexander, Tom Hewit, Bernie Landis. Tuesday-Saturday at 8, Wednesday & Saturday at 2 p.m., Sunday at 3; $25-$32.50; from 10/2. **Lambs**, 130 West Forty-fourth Street (563-4370).

BEGGARS IN THE HOUSE OF PLENTY—John Patrick Shanley's play takes place over thirty years in the history of a Bronx family where two brothers grow and adapt differently to their father's hostile and hard-edged manner. With Loren Dean, Jayne Haynes, Dana Ivey, Laura Linney, Jon Tenney, Daniel von Bargen. Tuesday-Sunday at 7:30; Saturday & Sunday at 3; $25; 10/3-11/6. Manhattan Theater Club's **City Center Stage II**, 131 West Fifty-fifth Street (581-7907).

BODY AND SOUL—A gay comedy, written &directed by John Glines, about a college professor and a photographer, once in love, who now are unexpectedly reunited at a lake-front cottage with a nephew and two well-meaning friends. With Martin Outzen, Michael McLernon, Douglas Gibson. Wednesday-Friday at 8, Saturday at 6 & 9, Sunday at 7; $20; through 11/3. **Courtyard**, 39 Grove Street (869-3530).

BON APPETIT—"An Evening with Jean Stapleton", with music by Lee Hoiby and directed by Carey Perloff, involves a setting of Ruth Draper's monologue *The Italian Lesson*, about a Park Avenue dilettante who studies Dante; a musical Julia Child recipe for Gateau au Chocolat. Sunday-Thursday at 8, $22-$25; Friday & Saturday at 8, $24-$27; through 11/3. **CSC Theater**, 136 East 13th Street (677-4210).

BRACE UP!—Composed and performed by the Wooster Group, directed by Elizabeth LeCompte, play includes text from Chekhov's *Three Sisters* in a new translation by the Russian scholar/poet Paul Schmidt. Thursday-Sunday at 8; $15; through 10/26. **Performing Garage**, 33 Wooster Street (966-3651).

BREAKING LEGS—Vincent Gardenia and Joseph Mascolo star in Tom Dulack's funny, blissfully sitcom comedy about what happens when some Mafia 'godfathers' want to invest in a Broadway show; directed by John Tillinger. Funny lines pop up all over, and the fireworks begin when the two worlds of the mob and the theater collide. Tuesday-Saturday at 8, Sunday at 7, Saturday and Sunday at 3; $32.50 to $35. **Promenade**, Broadway at 76th Street (580-1313).

DAMIEN—Father Damien is the subject of Aldyth Morris's one-man drama featuring William Walsh as the Leper Priest, and telling about self-sacrifice among the exiles on a desolate Hawaiian island. Tuesday through Saturday at 8 p.m., Saturday and Sunday at 2 p.m.; $20; through 10/13. At the **Irish Arts Center**, 553 West Fifty-first Street (757-3318).

DAMON RUNYON'S TALES OF BROADWAY—An entertainment, conceived and performed by John Martello, who narrates and interprets a series of Runyon's famous stories and characters, including the colorful 'guys and dolls' who inhabited his world. Wednesday-Friday at 8, Saturday at 5:30 & 8:30, & Sunday at 3; $25. **Double Image**, 15 Vandam Street (924-1120).

THE FANTASTICKS—The longest running show on or off Broadway (in its thirty-second year!); a gracious musical fable that has spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Featured in the present gratifying cast are Marilyn Whitehead, Christopher Scott, William Tost, George Riddle, Bryan Hull, Earl Aaron Levine, Christopher Lavely, plus narrator Dennis Parlato. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., Sunday at 3 p.m., and 7:30 p.m.; $28 to $32. Opened: 5/3/60. At the **Sullivan Theater,** 181 Sullivan Street (674-3838). ● ●

FINKEL'S FOLLIES—A musical vaudeville, conceived by and starring Fyvush Finkel. With Mary Ellen Ashley, Kim Cea, and Avi Hoffman. Elliot Finkel is the composer and Phillip Namanworth created the lyrics; adapted for the stage and directed by Robert Livingston. Tuesday through Friday at 8, Saturday at 3 & 8, Sunday at 2 & 5; $20. At the **John Houseman Studio**, 450 West Forty-second Street (564-8038).

FOLKS REMEMBER A MISSING PAGE—James E. Gaines's play visits the glory days of Harlem through the eyes of a homeless elder citizen. Tuesday-Saturday at 8, Wednesday, Saturday, Sunday at 2:30; $22. **Nat Horne Theater,** 440 W. 42nd Street (575-0467).

FORBIDDEN BROADWAY 1991-1/2—Creator/lyricist/director/impresario Gerard Alessandrini's satirical review is up to par, snuff, and lots of mischief. New stuff's here plus favorites back by popular demand, and spoofs on the current season's flops. In the brilliant cast are Suzanne Blakeslee, Mary Denise Bentley, Jeff Lyons, Herndon Lackey, & the indefatigable Brad Ellis on piano. Opened: 9/15/88, still going strong, ever-changing. Tuesday-Friday at 8:30; Saturday at 7 & 10; & Sunday at 3:30 & 7:30; $32.50 to $35. At **Theater East,** 211 East 60th Street (838-9090). ● ●

FOREVER PLAID—A musical comedy, "a many-splendored thing", written and directed by Stuart Ross, tells about a semi-professional harmony group tour that was cut short by a fatal car accident on the night of their first gig in 1964; and now the "teen angels" are allowed one night at liberty on earth to do the show they never got to do in life. With Paul Binotto, Greg Jbara, Drew Geraci, Steve Gunderson. Tuesday-Friday at 8, Saturday at 7:30 & 10:30, Sunday at 3 & 7:30; $30-$35. Opened: 5/20/90. At **Steve McGraw's Place**, 158 West 72nd Street (595-7400). ●

FRANKENSTEIN—The Mary Wollstonecraft Shelley novel, adapted by Joel Leffert and Nancy Nichols, and directed by Ted Davis, about one man obsessed with the desire to create life and the terrifying consequnces of his inability to nurture his creation. With James L. Walker (Dr. Frankenstein, who meddles with the forces of nature), Timothy Wheeler (the creature), Jean Tafler, Barry Craig Friedman, Jenn Thompson, Larry Swansen. Thursday-Saturday at 8, Sunday at 3 (added performance 10/5 at 2); $10; through 10/5. **Soho Repertory,** 46 Walker Street (695-2358).

GENEVA—George Bernard Shaw's 1938 play in which an imaginary League of Nations with the allegorical figures of Hitler, Mussolini, and Franco, put on trial in a courtroom, peopled by foreign ministers, Soviet commissars, third-world dictators, Jewish refugees, bishops, journalists and typists, and wired for radio, is broadcast to the world; directed by Casey Kizziah. 10/11-13, 16-20, 26, 27, 31; 11/1, 3, 7, 8, 1-17, 21-24, 12/5, 6. Thursday through Saturday at 8; Sunday at 3; $16. At **Bouwerie Lane,** 330 Bowery (677-0060).

THE GOOD TIMES ARE KILLING ME—Linda Barry's play about the coming of age of two girls, one white and one black, as they explore the mysteries of adolescence, music, divided families, and racism; directed by Mark Brokaw. With Angela Goethals, Chandrea Wilson, Peter Appel, Nora Cole, Harry Murphy, Ruth Williamson, Wendell Pierce, Kathleen Dennehy, Jennie Moreau, Ellia English, Brandon Mayo, Holly Felton, John Lathan, Lauren Gaffney. Tuesday-Saturday at 8, Saturday at 2, Sunday at 3; $30-$35. **Minetta Lane Theater,** 18 Minetta Lane (420-8000).

LIPS TOGETHER, TEETH APART—Terrence McNally's play tells about the experiences of two married couples sharing a Fire Island beach house over a long not-so-peaceful Fourth of July weekend; directed by John Tillinger. With Roxanne Hart, Anthony Heald, Jonathan Hadary, Deborah Rush. Tuesday-Saturday at 8, Sunday at 7, Saturday and Sunday at 2:30; $35. A Manhattan Theater Club at **City Center's Stage I Theater,** 131 West Fifty-fifth Street (581-7907).

MACBETH—In this study of unbridled ambition and its consequences, Stephen McHattie is Macbeth and Jennifer Harmon his Lady, Richard McWilliams is Macduff; plus a cast of 20. Friday-Thursday at 8, Saturday, Sunday & Wednesday at 2 p.m.; through 10/27; $20-$24. Riverside Shakespeare Company production at **Playhouse 91**, 316 East 91st Street (831-2000).

THE MISANTHROPE—Moliere's play about a man's conflict between the society he hates and the socialite he loves; directed by Brenda Bynum, translated by D. Frame. Thursday-Saturday at 8, Sunday at 5; through 10/6; $10. **Oasis**, 230 E. 9th Street (673-3706).

THE MISANTHROPE—Moliere's play, translated by Richard Wilbur and featuring Andrew Borba, Sam Tsoutsouvas, Lee Chew, Shari Simpson, Oliver Clark, Gordana Roshovich, Michael Hammond, Ian Trigger, and Gillian Hemstead. Through 10/20. At the **York Theater,** 2 East Ninetieth Street (534-5366).

NUNSENSE—Dan Goggin's entertaining musical adventure comedy drama, now in its sixth year, of five sensible and motivated nuns who mount a talent show to raise money for what they consider to be a good and noble cause. Tuesday, Wednesday, Thursday at 8, $30; Friday, Saturday at 8, $35; Saturday and Wednesday at 2, Sunday at 3, $32.50. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321) ● ●

OUR LADY OF PERPETUAL DANGER—Kevin Cristaldi, Mary Tahmin, Robert Arcaro in Adam Kraar's play, set in an Italian-American neighborhood, about an investigative reporter working on a story involving his wife's ex-lover; directed by Joel Bishoff. Monday & Tuesday at 8, Saturday at 2:30 & 8:30 (no matinee 10/5 or 10/6); $12; from 10/3. **Judith Anderson Theater,** 422 West Forty-second Street (1/718-858-2556).

PAGEANT—A musical beauty contest, a deft parody and the rowdiest but possibly the sweetest farce in New York today, and consistently droll. Here five judges are selected from the audience to vote for Miss Glamouresse; conceived, directed, and choreographed by Robert Longbottom; book and lyrics by Bill Russell and Frank Kelly, music by Albert Evans. Tuesday-Friday at 8:30, Saturday at 7:30 & 10:30, Sunday at 3:30 & 7:30; $32.50-$35; dinner available. At the **Blue Angel,** 323 West Forty-fourth Street (262-3333).

PENN & TELLER ROT IN HELL—Not really: they've returned after a successful international tour with additions to items featured in their Broadway hit. Model Carol Perkins made the move with them, as did "Casey at the Bat", and the duck and the anvil. Tuesday-Friday at 8, Saturday at 3, 7, & 10; Sunday at 3; $35. **John Houseman,** 450 West 42nd Street (564-8038).

PERFECT CRIME—Warren Manzi's thriller about a wealthy female psychiatrist accused of murdering her husband, & the small-town detective who tries to prove she committed the "perfect crime". Directed by Jeffrey Hyatt. Monday & Thursday-Saturday at 8, Sunday at 3 & 7, Wednesday & Saturday at 2; $30. **Theater Four,** 424 West 55th Street (695-3401). ● ●

A PIECE OF MY HEART—Shirley Lauro's play, suggested by Keith Walker's book, telling of Vietnam where six courageous women struggle to make sense of a war that irrevocably changed them and a nation that shunned them. Tuesday-Saturday at 8, Sunday at 7, Saturday & Sunday matinees at 2:30; $35; 10/8-11/24. Manhattan Theater Club at **City Center Stage I,** downstairs at 131 West 55th Street (645-0905).

PLAY-TIME (SERIES TWO)—One-act plays by one-act directors: Maurice Martorella's *Cafe Cha Cha,* directed by Arnold Willens; James Himelsbach's *Zero King,* directed by Arnold Willens; Paul Zimmerman's *The Founder,* directed by Zoey Zimmerman. Saturday at 8, Sunday at 3, Monday at 8; $15; 10/5-21; $15. At the **Theater-Studio,** 750 Eighth Avenue (719-0500).

PROMISED LAND—A musical by George Fischoff celebrating the struggles for freedom as a tale of courage and triumph, directed by Peter Bennett. Wednesday through Saturday at 8, Sunday at 7, Wednesday and

Saturday at 2, Sunday at 3; $25. From 10/3. A Lamb's Theater Company production at the **Little Theater**, 130 West Forty-fourth Street (997-1780).

PUSHING THROUGH—Shauna Kanter's music-theater piece about Israeli and Palestinian women in which Jew and Arab discover that beneath the layers of fear and mistrust beats the heart of a like people filled with a common aspiration—peace. Tuesday-Saturday at 8, Sunday at 3; through 10/6; $12. **HOME for Contemporary Theater**, 44 Walker Street (431-7434).

THE RADIANT CITY—Created and directed by Theodora Skipitares, this theater work uses puppets, sculpture, film, slides and live music (score by Christopher Thall and lyrics by Andrea Balis; the singers are Lisa Kirchner and Will Badgett) to illuminate the history of New York City and the life and career of master-builder Robert Moses. Puppet manipulators, dancers, and circus performers: Ed Greenberg, Cora Hook, Michael Preston, Cathy Shaw. Tuesday-Saturday at 8; Saturday at 2; Sunday at 3; $26. **American Place Theater**, 111 West 46th Street (840-3074).

REPERTORIO ESPANOL—Jacobo Langner's *Esperando La Carroz* (Waiting for the Hearse); directed by Braulio Villar ($15); Dolores Prida's *Botanica*, directed by Manuel Martin ($15); Roberto Cossa's *La Nonna*; directed by Braulio Villar ($15); Gloria Gonzalez's *Cafe Con Leche*, directed by Rene Buch ($15). Pilar Rioja with an evening of flamenco and traditional Spanish dance ($18-$25). For schedule, phone theater. **Gramercy Arts**, 138 East Twenty-seventh Street (889-2850).

RETURN TO THE FORBIDDEN PLANET—Written and directed by Bob Carlton, play is dubbed "Shakespeare's Forgotten Rock 'n' Roll Masterpiece", and is loosely based on the Bard's *The Tempest*. Featured in the cast are the talented Gabriel Barre, Michael Rotondi, Allison Briner, David LaDuca, Julee Cruise, James Wiggins, Jr., Mary Ehlinger, Louis Tucci, Erin Hill, Chuck Tempo, Robert McCormick, Steve Steiner—all musicians who must be able to play at least five instruments. Tuesday through Friday at 8 p.m., Saturday at 6 p.m. and 10 p.m., Sunday at 2 p.m. and 6 p.m.; $31 to $38. At the **Variety Arts Theater**, Third Avenue and Fourteenth Street (239-6200).

RODGERS AND HART: A CELEBRATION—Music by Richard Rodgers, lyrics by Lorenz Hart and concept by Richard Lewine and John Fearnley; directed by Michael Ramach. A combination of the best of the R. & H. works. With Mark Doerr, Tracy Venner, Suzanne Briar, Andy Taylor, Tim Ewing, and Hope Harris. Thursday-Saturday at 8 p.m., Sunday at 3 and 7:30; $12; 10/3-27. At the **Church of the Holy Trinity**, 316 East Eighty-eighth Street (860-7245).

SERVY-N-BERNICE 4EVER—Seth Rosenfeld's drama, directed by Terry Kinney, explores the relationship between a tough white homeboy and a young black model living in rejection of her past. Tuesday to Friday at 8, Saturday at 7 & 10 p.m. Sunday at 3 p.m. and 7 p.m.; $24 to $27.50; 10/12-22. At the **Provincetown,** 133 MacDougal Street (477-5048).

SHORT SHOTS—*Out of Focus, Norman, Room 2303, Poopsie,* and *Joinin' of the Colors,* original musical theater pieces, directed by Bill Blechingberg, are by David Tenney, Benita Green, Reena Heenan, Frank Jump, Lynn Portas, and Dan Clancy. In the casts are Lisa Asher, James Saxonmeyer, Anne Healy, Lawrence Faljean, Frank Jump, Christopher Brown, Larry Klein, Milo Heenan, Alfred Lakeman, and Lorraine Serabian. Thursday through Monday at 7 p.m.; $18.50. Schedules change practically weekly so phone theater for specifics. At the **Improvisation Theater**, 358 West Forty-fourth Street. (765-8268).

THE SKIN OF OUR TEETH—A revival of Thornton Wilder's Pulitzer Prize play dramatizing the indestructability of mankind as it follows an allegorical family through the Ice Age, the Flood, and a modern war; directed by Robert Hupp. Featured in the cast are Craig Smith, Elise Stone, Jeanne Demers, Joe Menino, Angela Vitale, Betty Burdick, Harris and Berlinsky. Thursday through Saturday at 8; Sunday at 3; $16; through 11/22. A Jean Cocteau production at **Bouwerie Lane Theater**, 330 Bowery (677-0060).

SLASHER: THE SPLATTER ROCK MUSICAL—A revival of the musical comedy with book by Michael Hillyer, Biff Paruolo, and Bill Wheeler, with music and lyrics by Michael Calderwood; directed by Jonathan Silver. Tuesday-Friday at 8; $15; through 10/4. **Wings**, Lower Level, 154 Christopher Street (627-2961).

SONG OF SINGAPORE—A bubbly brimming musical (and a great deal of fun) trying to answer the question:

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'What do you do when a mysterious Asian slumps over dead at your bar with a handful of jewel-stuffed fish, and you just gotta sing and dance'? Directed by A. J. Antoon with an eye for zany detail; created by Erik Frandsen, Michael Garin, Robert Hipkens, Paula Lockheart, and Allan Katz. Tuesday through Friday at 8 p.m., Saturday at 2 p.m. and 8 p.m., Sunday at 3 p.m. and 7 p.m.; $25 to $37.50. At the **Song of Singapore Theater,** Seventeen Irving Place (228-0844).

STEEL MAGNOLIAS—A revival of Robert Harling's comedy based on his growing-up experiences in the small-town South and directed by Jean Prinz Korf, is about a group of gossipy Southern ladies in a small-town beauty parlor, busy with their recipes, compassion and comfort. With Tracy Cassidy, Maureen Swenson, Catherine Winters, Barbara Blomberg, Kathy Kirkpatrick, Nancy Young. Thursday-Saturday at 8, Saturday at 2, Sunday at 3; $15; through 10/6. **St. Bart's**, 109 E. 50th Street (751-1616, ext. 219).

TARTUFFE—A revival of Moliere's mid-seventeenth century comedy about a concoction of desire, hypocrisy, and deception; translated by Donald M. Frame; directed by Shepard Sobel. Martin LaPlatney has the title role. Featured in the cast are Joanne Camp, Frank Geraci, Arnie Burton, Hank Wagner, Dugg Smith, Janine Lindsay, Anna Minot, Earle Edgerton, Kathryn Lee, and Julia Glander. Tuesday through Friday at 8 p.m., Saturday at 5 p.m. and 9 p.m., Sunday at 2 p.m.; through 10/19; $12 to $16. At the **Pearl Theater**, 125 West Twenty-second Street (645-7708).

UNIDENTIFIED HUMAN REMAINS AND THE TRUE TREASURE OF LOVE—Bud Fraser's play, set in Edmonton, Canada, takes a look at the awkward rituals of what passes for dating as seven young Canadians search for love in an era of uncertainty, conflicts, and sexual manipulation; directed by Derek Goldby. Featured in the cast are Lenore Zann, Michael Connor, Scott Renderer, Michelle Kronin, Kimberly Pistone, Clark Gregg, Sam Rockwell. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., and Sunday at 3 p.m. and 7 p.m.; $29.50 Tuesday through Thursday; $32.50 Friday to Sunday. At the **Orpheum Theater,** 126 Second Avenue (477-2477).

WHO COLLECTS THE PAIN—Sean O'Connor's play about racial tension in present-day New York; directed by William Electric Black. It takes place in the spring of 1993, when a white Columbia student meets a black girl and their passion ignites. With Angel Jemmott, Gordon MacDonald, Robert Colt, Al Rodriguez, Lloyd Goodman, Jonathan Meyers, Khalil Kain, Frank Guy. Tuesday-Saturday at 8, Saturday at 3; through 10/5; $12. **Schapiro Theater** at Columbia University, 605 West 115th Street (996-7287).

YOUNG PLAYWRIGHTS FESTIVAL—The Annual Festival of works of writers under the age of nineteen: *Donut World*, by Matthew Peterson, directed by Michael Mayer; *Man at His Best*, by Carlota Zimmerman, directed by Mark Brokaw; *Secrets to Square Dancing*, by Denise Maher, directed by Gloria Muzio; *I'm Not Stupid*, by David Rodriguez, directed by Seret Scott. Tuesday through Friday at 8 p.m., Saturday at 3 p.m. and 8 p.m., Sunday at 2 p.m. and 7 p.m.; through 10/20 (there'll be no performance 10/13); $22. This year these four selected plays were chosen from 725 entries. At **Playwrights Horizons Theater**, 416 West Forty-Second Street (279-4200).

OFF OFF BROADWAY

AQUI NO PAGA NADIE (WE WON'T PAY, WE WON'T PAY)—In Spanish: Dario Fo's play presents the problems of hunger under the socio-economic conditions of the world's inflation. Featured in the cast are Soledad Lopez, Edgar Anchique, Jorge Ferreira, and Ana Maria Estrada; directed by Angel Gil Orrios. Through 10/20; Friday and Saturday at 8 p.m., Sunday at 3 and 6 p.m. I.A.T.I. at the **St. Benito's Church Auditorium**, 342 West Fifty-third Street (431-3613).

BEAUTIFUL CITY—George F. Walker's comedy about architecture, romance, greed, witchcraft—and bargains! With Paul Griffin, Bruce Mohat, Lisa Vostnar, Adam Cunningham, Celia Schaefer, Rich Hamilton, Mary Aufman, Ken Glickfeld, Jennifer Gordon. Thursday-Saturday at 8, Sunday at 3; 10/3-20; $10. At the **Village Theater**, 133 West 22nd Street (924-8699).

BOBBI BOLAND—Nancy Hasty's play about a former Miss Florida married to her small-town sweetheart; directed by Lou Vuolo. Featured in the cast are Megan Dunleavy, Lori Fischer, Byron Loyd, Dan Rubinate, Nancy Hasty, and Dennis Hutchinson. Thursday, Friday, and Saturday at 8; $10; through 10/19. At the **Calhoun School Theater**, 160 West Seventy-fourth Street (496-2983).

THE BOXING DAY PARADE—Clifford Mason's play, a commentary on the politics of Jamaica during the '60s; directed by Jennifer Vermont-Davis. With Arthur French, Clifford Mason, Norman Matlock, Pam Hyatt, and Carol London. Thursday-Sunday at 8; $10. **Intar II,** 508 West 53rd Street (242-9244).

CARIBBEAN COUPLES—Carolyn Moses' comedy, directed by Deborah Roberts, with Diane Findlay and Larry Nicks, wherein three couples view themselves with a new twist. Tuesday through Friday at 8, Saturday at 2 and 8, Sunday at 3; $10; through 10/6. **Harold Clurman**, 412 West 42nd Street (564-8038).

CLOSE TO CRAZY—Diane Seide's play about in-patients in a psychiatric hospital and the staff involved in their care; directed by John Bakos. 10/3-6 at 8; $8. **New Actor's Workshop**, 259 West 30th Street (947-1310).

FALSE PROFITS—Musical farce with book by Wayne Markover, music and lyrics by Neil Berg; directed by Barbara McCulloh; about a self-proclaimed prophet who cons a group of believers out of their life savings in return for providing them safety from Armageddon. Tuesday through Saturday at 8 p.m., Sunday at 2 p.m.; $10; through 10/19. At the **Theater**, 224 Waverly Place (971-8764).

FIFTH OF JULY—A revival of Lanford Wilson's play about a disabled Vietnamese vet's efforts to return to his former world; directed by Paul Weidner. 10/8 to 12, then 13 and 14 at 8, 10/13 at 2; FREE! At the**Fixed Seat Theater,** 721 Broadway (998-1921).

FLOORLESS DANCING—Glenn Taranto's play, wherein seven actors unfold the layers of a perplexing and unsettling drama, and an actor struggles to grasp reality in an industry that exploits creative introspection. 9/27 to 10/1, 10/2 to 8; Monday and Tuesday at 7 p.m., Friday and Saturday at 8 p.m., Sunday at 3 p.m.; $10. At the **Ernie Martin Studio**, 311 West Forty-third Street (642-5004).

FROZEN STYPH—At Ronald Jay Cohen's comedy, audiences are invited to attend a dinner party in honor of the late frozen-food king. Evening includes dinner. Wednesday through Sunday at 8; $65. A Participatory Theater production at **Il Sole**, 40 West Fifty-sixth Street (696-8585).

THE GREENING OF ROSITA—Katharine Lenhart's musical about a Bronx community's struggle to get the city to demolish a tenement in order to plant a garden on the site; directed by Austin Murphy. Thursday through Sunday at 7:30; 10/3-27; $7. **Lincoln Square Theater**, 250 West Sixty-fifth Street (664-0654).

THE HOLLOW—Murder mystery by Agatha Christie, with eccentric characters, intrigue, romance; directed by Fred Fondren. With Gregory Adair, Olga Star, Robert Baumgardner, Stephen Broker, Ellen Orloff, Donald Knauer, Sarah Fuerstein, Missy Hart. Wednesday-Saturday at 8; $10. 10/4 through 11/9. **Prometheus**, 239 East Fifth Street (4777-8689).

INVASION OF THE OOOOGS—Eric Swirsky's sci-fi tale, directed by Filomena Riviello, about creatures from another planet; with original music by the rock band, Idle Chatter. Monday & Tuesday at 8; $5; through 12/30. **Courtyard**, 39 Grove Street (841-0259).

JITTERS—David French's comedy dealing with trials and tribulations of a provincial theater company as it gets ready to tour; directed by Sean Sullivan. Thursday-Saturday at 7:30, Sunday at 2; $10; 10/3-13. **Theater 22**, 54 West Twenty-second Street (787-0069).

JULIE JOHNSON—Wendy Hammond's play tells of a working-class housewife whose passion to learn about computers tips her life upside down and starts her on a journey of self-discovery. 10/2, 3, 4, 5, 6, 8, 9, 10, 11, 12, 13; Sunday is at 5 p.m., all others at 8 p.m.; $10. **Synchonicity**, 55 Mercer Street (724-6041).

THE LAST TIME I FELL IN LOVE—Characters of many types fall in love in Michael Lengel's new play, some of them disastrously; directed by David Armstrong. With Mr. Lengel, Bethany Bohall, and Brian C. Luedloff. Thursday-Saturday at 8, 10/4-19; $10. **Studio #305**, 119 West 23rd Street (1/718-457-1005).

LENNON: A LIFE—Written and directed by Rachel-Louise Rubin, play traces the life of the rock star (played by Bradford Drazen) and features ten original musical numbers written by others, not the "real" Beatles tunes. Tuesday-Saturday at 8 p.m., Sunday at 3; $10. **Chelsea,** 361 West Seventeenth Street (947-0746).

LINE—Israel Horovitz's long-running play, now in its sixteenth year, about five people who want to be first in line, directed by Doug Lieth; the choreography is by Leava Hall; Wednesday, Saturday, and Sunday at 9:30; $10. In repertory with *I—Land*, which is excerpted from Sonia Picer's novel about the ups and downs of daily life in Manhattan; directed by Laura Josepher, Thursday and Friday at 9:30 p.m.; $10; through 10/13. **Thirteenth Street Theater**, Fifty West Thirteenth Street (675-6677).●●

LYSISTRATA—Aristophanes' comedy, directed by Mark McKenna, pokes fun at the Battle of the Sexes and the stupidity of war. Featured in the cast are Arija Bareikis, Renner Davis, Jessica Givelber, Gay Reed, Alice Palmer, Perry Levenson, Dina Rassias, Mark Lancaster, Ariane Smith, and Camille Wiedorn. $10. At the **CBGB Gallery Theater**, 313 Bowery (982-4052).

THE NASTY BITS—Nicky Silver's play concerns a gay playwright, his actress wife, her actor lover, and the famous producer she invites to dinner and for whose attentions they all compete. Featured in the cast are Stephanie Weatherton, Chuck Coggins, Bill Doyle, Neal Arluck. Thursday-Sunday at 8; 10/3-17; $10. **Sanford Meisner**, 164 11th Avenue (206-1764).

THE PHYSICISTS—Frederick Durrenmatt's comedy centering around an exclusive madhouse with patients Einstein, Newton, and Mobius, who argue what happens when Man knows too much for his own good. Awful things happen. Directed by Paul Todaro, play features Mack Rhinelander, Alfred Preisser, and Bruce DeTorres as the scientists, and Michelle Gigante as Dr. Mathilde von Zahnd. Wednesday through Saturday at 8; $10; 10/4 through 11/2. At the **House of Candles**, 99 Stanton Street (353-3088).

PUSHING THROUGH—Music theater piece about Palestinian & Israeli women, written and directed by Shauna Kanter. With Emily King, Jackie Sawiris, Janet Lizza, Laura Liben, Odette Miro, Ama Zenya, John La Barbera. Tuesday-Saturday at 8, Sunday at 3; $12; through 10/6. **HOME**, 44 Walker Street (431-7434).

RELATIONSHIP JONES—Theresa Diamond's play, directed by Susan Freel, relating to central love relationships. Four females are aggressive about getting what they want. Thursday-Saturday at 8; $6-$8; 10/3-5, 10-12, 17-19. **WOW**, 59 East 4th Street (460-8067).

THE SCHOOL FOR WIVES—Moliere's comedy of one man's machinations to obtain the perfect wife; directed by Eleanore Tapscott. Thursday, Friday, Saturday at 8 p.m., Sunday at 3 p.m.; $10; 10/3 to 11/17. **Westside Repertory**, 252 West 81st Street (874-7290).

SOME OF US JUST AREN'T THAT WEIRD—Jeff Hagedorn's comedy about life, sex, and softball; directed by Laura Josepher. With Nina D'Abbracci, Ellen Weinberg, Bob Dillon, Ashley Warner, Nancy Flom, Sunday Theodore, Anthony Gallo, Richard Tanner, Whitney Hamilton, Lori Sypek, Kevin Hayes, Brian Honohan. Thursday-Sunday at 7; $10; through 10/13. **13th Street Theater**, 50 West 13th Street (675-6677).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake, and celebrate with Rick Pasqualone and Sharon Angela who are the happy couple. Tuesday through Saturday at 7 p.m., Saturday and Sunday at 2 p.m.; phone for prices (279-4200).

TRUE WEST—Sam Shepard's play explores the complex relationship between two brothers; , directed by Jeffrey Eric Jenkins. With David J. Roth, John Doman, Marty Grabstein, and Ann Parker. Wednesday through Saturday at 8; $10; 10/3 through 19. **Producers Club,** 358 West 44th Street (1/718-398-4686).

A VEGETABLE FROM THE SEA—A play performed by the Bull Family Orchestra, an inter-arts theater company, with playwright/director Katie Bull confronting the flipside of the civilized suburban coin, the American family-in-denial; with a score by the Top Buttons. 10/2-5 at 8. With Julia Golden, Harry Prichett, Leslie Kincaid, Katie Bull, Paul Witter, and Bob Walsh; assisted by Dance Theater Workshop; $10. **William Redfield Theater**, 354 West 45th Street (924-0077).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

ART

EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

BARTHOLOMEUS BREENBERGH—Paintings and drawings executed in Rome and Amsterdam by this Dutch artist (1598–1657); through 10/31. Feigen, 49 E. 68th St. (628-0700).

RICHMOND BURTON—New abstract paintings; 10/8–30. Marks, 1018 Madison Ave. (861-9455).

ELIOT CLARK—Watercolors of his summer home in Connecticut and winter home in Albemarle County, Virginia by this artist who was a president of the National Academy; through 10/26. Marbella, 28 E. 72nd St. (288-7809).

FRANCESCO CLEMENTE—New paintings from his "Testa Coda" series in which the figure is dissected into intense, isolated studies to suggest mystical connotations; through 11/6. Gagosian, 980 Madison Ave. (744-2313).

ALAN FELTUS—Figurative paintings inspired by classical Italian paintings; through 10/26. Forum, 1018 Madison Ave. (772-7666).

NANCY FRIED—Recent terracotta sculptures; through 11/2. Graham Modern, 1014 Madison Ave. (535-5767).

NANCY GRAVES—Large shaped paintings that have pieces of aluminum either attached to or incorporated into the surface; 10/5–31. Knoedler, 19 E. 70th St. (794-0550).

NANCY GROSSMAN—Painting collages, sculpture heads, and several drawing collages; 10/8–11/9. Sculpture Center, 167 E. 69th St. (879-3500).

AL HELD—Three new large-scale paintings in a series titled "Harry If I Told You Would You Know?"; through 10/31. Emmerich, 650 Madison Ave. (752-0124).

RALPH HUMPHREY—Abstract paintings on paper from the 1980s by this former professor at Hunter College who died in 1990, organized by Susan Crile; through 10/26. Hunter College, 695 Park Ave. (772-4991).

EDWIN JANSSEN—A site-specific installation; through 11/2. Arena, 128 Wooster St. (226-1420).

SETH RANDAL—Pâte de verre pieces that bring to mind archeological treasures from ancient civilizations; 10/5–11/2. Kaplan Modern, 969 Madison Ave. (535-2407).

DEGANIT SCHOCKEN/KEITH BRYAN GOLDSTEIN—Works that combine elements of jewelry, costume, sculpture, and architecture/Photographs of graffiti taken with an 1898 Kodak Panoram camera and printed on gold print-out paper. Through 10/26. Urdang, 23 E. 74th St. (288-7004).

DON VAN VLIET—Recent abstract paintings; through 10/26. Werner, 21 E. 67th St. (988-1623).

HORACE VERNET—Twenty-five watercolors executed between 1810 and 1815 that were preliminary designs for fashion plates for a book of engravings titled *Incroyables et Merveilleuses*; through 10/16. Aaron, 32 E. 67th St. (988-5248).

PAUL WALLACH—New sculpture; through 11/2. Cade, 1045 Madison Ave. (734-3670).

IGNACIO ZULOAGA—Portraits, landscapes, and still-life paintings by this Basque artist (1870–1945); through 11/8. Wildenstein, 19 E. 64th St. (879-0500), $3 adults, $1 students and seniors (to benefit Spanish Heritage, a non-profit cultural organization).

57th Street Area

RUDY AUTIO—Figurative ceramic vessels; through 10/26. Drutt, 724 Fifth Ave. (974-7700).

LEONARD BASKIN—Twenty-one new paintings in a series titled "Angels to the Jews" and two bronze sculptures; through 10/26. Midtown Payson, 745 Fifth Ave. (758-1900).

ROMARE BEARDEN—Paintings and collages; 10/3–26. ACA, 41 E. 57th St. (644-8300).

JOAN BROWN—A memorial exhibition of self-portraits from 1970 to 1983, including "Homage to Akhenaton" and works from her "Alcatraz Swim" series; through 10/23. Frumkin/Adams, 50 W. 57th St. (757-6655).

PAUL BROWN—Figurative abstract paintings; through 11/2. McCoy, 41 E. 57th St. (319-4799).

POL BURY—Seventeen sculptures with moveable parts, including pedestals, wall reliefs and tables, and a small fountain in stainless steel; through 11/9. Herstand, 24 W. 57th St. (664-1379).

DAISY CRADDOCK—Recent landscape paintings in which the landscape is reduced to an abstract pattern of interlocking forms; through 10/26. Schmidt-Bingham, 41 W. 57th St. (888-1122).

ELAINE DE KOONING—Seventeen enamel paintings executed during the summer of 1948 at Black Mountain College in North Carolina; through 11/2. Washburn, 41 E. 57th St. (753-0546).

MARYLYN DINTENFASS—Ceramic sculptures and works on paper; through 10/10. Dintenfass, 50 W. 57th St. (581-2268).

PHILIP GUSTON—His "Hood" drawings from 1968–71; through 10/19. McKee, 745 Fifth Ave. (688-5951).

AL HELD—Recent watercolors that evoke recollections of the structures and landscapes in early Italian Renaissance paintings; through 10/12. Emmerich, 41 E. 57th St. (752-0124).

REBECCA HORN—New sculpture; through 10/19. Goodman, 24 W. 57th St. (977-7160).

DONALD JUDD—Recent sculptures in anodized steel and plywood; through 10/19. Pace, 32 E. 57th St. (421-3292).

ALEX KATZ—Recent paintings and works on paper, including portraits, figures in movement, and landscapes; 10/2–11/2. Marlborough, 40 W. 57th St. (541-4900).

MARC LAMBRECHTS—Recent abstract paintings; through 10/19. De Nagy, 41 W. 57th St. (421-3780).

JOHN MCLAUGHLIN—A survey of paintings, from the more complex works of the 1950s to the dramatically simplified black-and-white paintings of the 1960s; through 10/12. Emmerich, 41 E. 57th St. (752-0124).

WALLACE PUTNAM—Paintings and assemblages executed between 1929–1949; through 11/9. Ross, 50 W. 57th St. (307-0400).

MATTHEW RADFORD—Large-scale oil paintings that depict New York City's hustling crowds; through 10/29. Tatistcheff, 50 W. 57th St. (664-0907).

SARA ROSSBERG—Figurative paintings; through 11/9. Stiebel Modern, 32 E. 57th St. (759-5536).

DAVID SALLE/MAN RAY—Photographs used as studies for paintings, from 1980 to 1990/His "Natural Paintings," made by pressing paint to canvas. Through 10/12. Miller, 41 E. 57th St. (980-5454).

NORBERT TADEUSZ—Paintings of nudes, landscapes, and flowers from 1985 to the present, by this artist who was a student of Joseph Beuys's in the 1960s at the Dusseldorf Art Academy; 10/2–11/2. Siegel, 24 W. 57th St. (586-0605).

MARK TOBEY—Abstract paintings from the 1950s; through 10/26. Daverio, 41 E. 57th St. (826-4210).

NOT VITAL—A survey of prints and multiples by this Swiss artist; through 10/26. Baron/Boisante, 50 W. 57th St. (581-9191).

BETTINA WERNER—Textural minimalist paintings; through 10/12. Del Re, 41 E. 57th St. (688-1843).

SoHo and TriBeCa

SUSAN AMBRICO—Paintings with textural, collaged surfaces inspired by Chinese philosophies; through 10/31. Weiss, 68 Laight St. (925-7313), Thur.–Sat. 12–6.

WILLIAM ANASTASI—Wall pieces from the 1960s; through 10/19. Gering, 476 Broome St. (226-8195).

VINCENT ARCILESI—Figurative paintings that depict narratives from mythology and dreams; 10/5–26. Z, 382 W. Broadway (334-1932).

DOTTIE ATTIE—A 171-panel painting that explores possible plots of a backwoods murder, incorporating details from 38 American and European paintings; 10/4–26. P.P.O.W., 532 Broadway (941-8642).

MEL BOCHNER—An installation work that was shown in Germany in 1969 titled "Measurement Series: 36" Latitudinal Projection" and consists of drawings on the wall and on paper; through 10/19. SteinGladstone, 99 Wooster St. (925-7474).

LOUIS BOUCHARD—An installation and paintings; through 10/25. Bullot, 149 Mercer St. (219-2716).

GANDY BRODIE—Delicate paintings of such everyday subject matter as plants, trees, and still life, by this artist who died in 1975; through 10/12. Thorp, 103 Prince St. (431-6880).

BERNARD CHAET—Portraits, landscapes, and still lifes; through 10/12. Pearl, 420 W. Broadway (966-5506).

PETAH COYNE—Recent sculptures that hang from the ceiling and are constructed from chicken wire, metal shavings, car parts, and other materials. At Brown, 23 Watts St. (219-1060), through 10/5; Shainman, 560 Broadway (966-3866), through 10/12.

RUSSELL CROTTY—Psychological drawings; through 10/19. Cutler, 164 Mercer St. (219-1577).

NANCY DAVIDSON—Recent works in a series titled "Theatre Catalogue" that address the potential drama of the female body; through 10/17. Anderson, 63 Thompson St. (431-8547).

RICHARD DEVORE—Ceramic pots that are evocative of food vessels from early civilizations; 10/5–11/9. Protetch, 560 Broadway (966-5454).

JIM DINE—Recent sculpture and paintings; through 10/26. Pace, 142 Greene St. (431-9280.

GARRICK DOLBERG—Sculptures constructed from discarded home furnishings left on the street and construction debris; through 10/19. Yi, 249 Centre St. (334-5189).

VERA ELLASSER-STAUB—Abstract paintings on paper; through 10/19. Engelhorn, 591 Broadway (966-6882).

RON ENGLISH—Paintings in a Pop-art style that deal with political and social issues, by an artist who often works on billboards; through 10/15. Stendhal, 622–26 Broadway (505-1201).

CHRISTIAN GARNETT/CATHERINE LEE—Recent abstract paintings/Monotypes. Through 10/9. Auchincloss, 556 Broadway (966-7753).

STEVE GIANAKOS—New paintings about women, events, and art, in the artist's typical cartoon-like style; 10/5–26. Toll, 146 Greene St. (431-1788).

PIERO GILARDI—An installation that resembles a vineyard and incorporates sound, electricity, and the viewer; through 10/12. Sperone Westwater, 121 Greene St. (431-3685).

GILBERT & GEORGE—A recreation of the exhibit that inaugurated Sonnabend's gallery in SoHo twenty years ago, including a series of large drawings titled "The General Jungle" and their performance of "The Singing Sculpture"; through 10/12. Sonnabend, 420 W. Broadway (966-6160). Performances will take place on 9/24–28 from 3–6.

JUAN GONZALEZ—Recent collages based on Garcia Lorca's play, *As Soon as Five Years Pass*, and paintings and drawings focussing around the theme of Shakespeare's line, "All the world's a stage…"; through 10/9. Hoffman, 429 W. Broadway (966-6676).

NANCY GROSSMAN—Sculpture, paintings, drawings, and collages from 1963–1990; through 10/12. Exit Art, 578 Broadway (966-7745).

RUTH HARDINGER—Sculptures and "mound paintings" in pigmented plaster that refer to ancient myths and Central and Latin American cultures; through 10/12. Staib, 8 Greene St. (941-5977).

AMY HAUFT—An installation that explores memory and measurement; through 10/12. Berland Hall, 579 Broadway (274-9580).

NANCY HAYNES—New paintings; through 10/26. Good, 532 Broadway (941-8066).

JENE HIGHSTEIN—Large-scale black pigment drawings on paper; through 11/9. Klein, 594 Broadway (431-1980).

RONI HORN—New sculptures; 10/5–11/9. Boone, 417 W. Broadway (431-1818).

WOONG KIM—Abstract paintings based on the artist's living quarters; through 10/26. M-13, 72 Greene St. (925-3007).

CLAIRE KLAREWICZ-OKSER—Highly-stylized paintings of women; through 10/26. Perlow, 560 Broadway (941-1220).

HARRY KRAMER—Recent abstract paintings with allover patterns; through 10/26. Cowles, 420 W. Broadway (925-3500).

EVE ANDREE LARAMEE—New sculpture; through 10/12. Gibson, 568 Broadway (925-1192).

JONATHAN LASKER—New abstract paintings; through 11/2. Sperone Westwater, 142 Greene St. (431-3685).

ALFRED LESLIE—Early figure paintings from his "Grisaille" series of 1962–67, including a self-portrait on loan from the Whitney Museum; 10/5–12/21. Flynn, 113 Crosby St. (966-0426).

JUDY MANNARINO—Watercolors that are layered with cage-like structures, veils of color, and quirky lines; through 10/26. Penine Hart, 152 Wooster St. (982-1164).

SUSAN MCCLELLAND—Paintings on wood and canvas using clay, oil, enamel, and acrylic; 10/3–26. Theodore, 580 Broadway (274-8260).

ARNOLD MESCHES—New paintings and collages that juxtapose images of events and phenomena from different periods of time; through 10/12. Donahue, 560 Broadway (226-1111).

CYRILLA MOZENTER—Large floor sculptures inspired by the artist's encounters with the cycles of growth and decay as forces of nature in the urban and rural locations she grew up in; through 10/12. Jamison Thomas, 588 Broadway (925-1055).

JIM NUTT—Nine recent portraits that are confrontational and ambiguous; through 10/16. Kind, 136 Greene St. (925-1200).

GREG O'HALLORAN—Landscape paintings with elaborately constructed frames; 10/5–29. Steinbaum, 132 Greene St. (431-4224).

PAUL PAGK—Recent abstract paintings; through 11/2. Thread Waxing Space, 476 Broadway (966-9520).

STEVEN PARRINO—New works; through 10/12. Newburg, 580 Broadway (219-1885).

NICHOLAS PEARSON—Aluminum sculptures; through 10/26. Condeso/Lawler, 76 Greene St. (219-1283).

DENNIS PINETTE—Industrial landscapes painted from both memory and vision; through 10/21. Rosenberg, 115 Wooster St. (431-4838).

MEL RAMOS—Paintings of women executed between 1962–64; 10/5–26. Meisel, 141 Prince St. (677-1340).

MARK ROBBINS/IRWIN—A construction titled "Framing American Cities" that abstracts elements from the urban landscape to represent New York City, Columbus, Ohio, and San Francisco/Heavily-framed oil paintings hung salon-style with imagery borrowed from totalitarian and modernist iconography, by a collaborative group of five Yugoslavian painters. Through 10/20. The Clocktower Gallery, 108 Leonard St. (233-1096).

ALEXIS ROCKMAN—A photo project that depicts various genetic deformities and human cadavers; through 10/26. Lee, 588 Broadway (966-2676).

MIA WESTERLUND ROOSEN—New sculptures in encaustic over plaster and lead and concrete; 10/3–11/9. Lennon, Weinberg, 580 Broadway (941-0012).

DORRY SACK—"Hearts" made of satin-covered foam embroidered with text, and cut-out foam rubber letters put together to form slogans; through 10/19. Bitter-Larkin, 597 Broadway (219-0150).

JULIAO SARMENTO—Recent large- and small-scale paintings with thickly painted white backgrounds on which the artist has drawn with a pencil; through 10/12. Louver, 130 Prince St. (925-9205).

DAVID SCHOFIELD—Drawings that document the urban landscape, especially New York architecture; 10/5–26. Henoch, 80 Wooster St. (966-0303).

CELIA SCOTT—Bronze, iron, and plaster portrait busts of artists, architects, and others; 10/8–11/9. Nichols, 83 Grand St. (226-1243).

BUKY SCHWARTZ—Installations that incorporate video monitors and photographs; through 10/27. Rempire, 121 Greene St. (979-1111).

SARAH SEAGER—Recent paintings and sculpture; through 10/12. Luhring Augustine, 130 Prince St. (219-9600).

JON SERL—Representational and abstract paintings from 1950 to the present by a 97-year-old self-taught artist; through 10/19. Cavin-Morris, 560 Broadway (226-3768).

NANCY SHAVER—New works; through 10/12. Marcus, 578 Broadway (226-3200).

JONATHAN SILVER—Monumental and pedestal-sized sculptures in plaster and bronze, plus graphite drawings; through 10/12. Munroe, 130 Prince St. (226-0040).

ROBERT SMITHSON/ADRIAN PIPER—Early sculptures made with plastic, wood, cardboard, and other materials/A project titled "Space, Time, and Reference 1967–1970"; 10/5–26. Weber, 142 Greene St. (966-6115).

ALAN SONFIST—Drawings for environmental projects and sculpture; through 10/12. LedisFlam, 584 Broadway (925-2806).

JESUS RAPHAEL SOTO—Architectural sculptures; 10/2–11/9. Humphrey, 594 Broadway (26-5360).

THE PEPPERS—Paintings, sculpture, and installations that address everyday life in the Soviet Union, by Ludmila Skripkina and Oleg Petrenko, a young husband-and-wife team from Odessa; through 10/12. Feldman, 31 Mercer St. (226-3232).

ANDREW TOPOLSKI—Drawings, mixed-media constructions, and sculpture that deal with environmental issues linked to nuclear energy; through 10/26. Stark, 594 Broadway (925-4484).

PILAR VIVIENTE—Oxidized images on pieces of steel that appear to function as mirrors; through 10/22. Alcolea, 130 Prince St. (966-4020).

URSULA VON RYDINGSVARD—Recent sculptures that are constructed from hundreds of wood blocks that are chiselled, stacked, and glued; through 10/26. Lorence-Monk, 578 Broadway (431-3555).

PETER VOULKOS/MOUND BUILDERS—A thirty-year survey of paintings, prints, and sculpture/Stone sculptures of the American Indian tribes of the Mound Builders and Woodlands (circa 400 B.C. to 1600 A.D.). Through 11/2. Twining, 568 Broadway (431-1830).

JENNY WATSON—Two-panel oil paintings on fabrics such as corduroy, taffeta, and velvet; through 10/31. Nosei, 100 Prince St. (431-9253).

ERWIN WURM—Conceptual sculptures that explore the fractures between everyday life and art, by an Austrian artist; through 10/12. Stux, 155 Spring St. (219-0010).

REMY ZAUGG—Paintings that investigate the acts and concepts of painting, and a series of prints about the history of painting; through 10/9. At Alexander, 59 Wooster St. (925-4338) (paintings) and Alexander Editions, 476 Broome St. (925-2070) (prints).

Other

MEL CHIN—An installation titled "Degrees of Paradise" that serves as an introduction to a larger work-in-progress dealing with the destruction of the ozone layer; through 10/26. Storefront for Art & Architecture, 97 Kenmare St. (431-5795).

LUCA PIZZORNO—Metal sculptures; through 10/26. Prisunic, 409 W. 14th St. (633-1624).

ROBERT SMITHSON—A survey of works on paper from 1957–1973 and unpublished writings, by this American sculptor who died in a plane crash in 1973 at the age of 35; through 10/26. Wallach Art Gallery, Columbia University, W. 116th St. between Broadway and Amsterdam Ave. (854-7288).

GROUP SHOWS

Madison Avenue and Vicinity

AMERICAS SOCIETY—680 Park Ave. (249-8950). "Faces of Eternity: Masks of the Pre-Columbian Americas"; through 12/15.

AVANTI—956 Madison Ave. (628-3377). Works by CoBrA artists, including Atlan, Doucet, Gear, Gilbert; through 10/19.

HIRSCHL & ADLER—21 E. 70th St. (772-7237). American folk art, including paintings, watercolors, drawings, furniture, quilts, and decorative objects, by Blunt, Chandler, Field, Phillips, Prior, others; through 11/2.

MATHES—851 Madison Ave. (249-3600). Conceptual photographic works by the Bechers, Charlesworth, Grisi, Luyten, the Starn Twins; through 10/23.

MCCARRON—1014 Madison Ave. (772-1181) and Goodfriend, 61 E. 77th St. (628-9383). "La Belle Epreuve: Five Centuries of French Printmaking," with works by Bonnard, Boucher, Corot, Degas, Fragonard, Pissaro, Vuillard, others; through 10/26.

57th Street Area

FITCH-FEBVREL—5 E. 57th St. (688-8522). 19th- and 20th-century works on paper by Braque, Pascin, Robbe, Yake, others; through 10/26.

HAIME—41 E. 57th St. (888-3550). Paintings and sculpture by Kadishman, Larraz, Mutal, Reice, Sutil, Van Alstine, Vari, others; through 10/12.

PAINEWEBBER—1285 Ave. of the Americas (713-2885), Mon.–Fri. 8–6. "On With the Show! Circus and Theater Posters from the Collection of The New-York Historical Society"; through 12/6.

PRATS—24 W. 57th St. (315-3680). 10th-anniversary exhibition. with works by Aguilar, Bird, Bohary, Chillida, Frankenthaler, Guinovart, Motherwell, Noland, Sicilia, others; 10/3–11/13.

ST. ETIENNE—24 W. 57th St. (245-6734). Expressionist paintings, drawings, and prints by Beckmann, Dix, Grosz, Kirchner, Nolde, Schiele, others; through 11/9.

URBAN CENTER—457 Madison Ave. (935-3960). "Rene Dubos Bioshelter Competition"; through 10/19. "Recent Works by Rodolfo Machado and Jorge Silvetti"; through 10/19.

ZABRISKIE—724 Fifth Ave. (307-7430). "Surrealism and the Book," including books and related drawings, paintings, watercolors, vintage photographs, and sculpture by Bellmer, Breton, Eluard, Ernst, Man Ray, Masson, others; through 10/26.

SoHo and TriBeCa

ALA—560 Broadway (941-1990). "Le Regole del Gioco (The Rules of the Game)," with works by Arcangeli, Arienti, Berriolo, Cavenago, Martegani, Protti, Vitone; through 11/2.

AMERICAN FINE ARTS CO.—40 Wooster St. (941-0401). Works by Acconci, Koons, Shapiro; through 10/12.

ART IN GENERAL—79 Walker St. (219-0473). "Natural Order," with painting and sculpture by Church, Ford, Haley, Lackey, Ortiz, others; "Shadows on the Landscape: Four Painters," with works by Arat, Chevins, Cross, Jayes; through 11/2.

ARTISTS SPACE—223 W. Broadway (226-3970). "Warp and Woof: Comfort and Dissent"; "Language of Paradise"; "Underground: Installation by Jose Gabriel Fernandez"; "The Urban Space/The City as Place"; through 11/9.

BAGHOOMIAN—555 Broadway (941-1410). "Social Sculpture," with works by Beuys, Byars, Duchamp, Kubota, Lin, Manzoni, Morrison, Noland, Ouattara, Wojnarowicz; through 10/12.

DOOLEY LE CAPPELLAINE—93 Crosby St. (431-3914). "Shared Skin: Sub-Social Identifiers" with works by Aziz, Bellmer, Biggs, Currin, Kustera, Tisdale; 10/2–26.

DRAWING CENTER—35 Wooster St. (219-2166). "Selections/Fall '91," with drawings by Blanchon, Buck, Castillo, Libermann, Williams; through 10/26.

EINSTEIN—591 Broadway (226-1414). Works by Awalt, Berkeley, Cass, Cornell, Pekarsky, Sallick, Waid, others; 10/5–11/9.

LIGUORI—93 Grand St. (334-0190). "Ad Reinhardt: The Ecstacy of Denial," with works by Beckman, Charlton, Eckhart, Estenger, Kuwayama, Ryman, Sander, Uglow; through 10/12.

METRO PICTURES—150 Greene St. (925-8335). "Thrift Store Paintings," organized by Jim Shaw; through 10/12.

PERRY—472 Broome St. (941-0303). "Urban Icons," with paintings, drawings, and photographs by Behnke, Caranicas, Dennis, Devine, Katz, Meyerowitz, Neel, Rauschenberg, Wilson, others; through 10/12.

POSTMASTERS—80 Greene St. (941-5711). Recent sculpture by Goode and Pearlstein, installation by Madel; through 10/12.

RUBENSTEIN—130 Prince St. (431-4221). Works by Dunham, Humphrey, Weinstein; through 10/31.

SHAFRAZI—130 Prince St. (274-9300). Works by Badiola, Carrino, Etkin, Pellegrin; through 10/19.

SHAPOLSKY—99 Spring St. (334-9755). Prints from the collection of Bob Blackburn, by Antonakos, Barnet, Blaine, Gianakos, Stuart, others; "Peter Agostini and Friends," with works by Agostini, De Kooning, Marca-Relli, Kline, Pavia; through 10/26.

SNYDER—588 Broadway (941-6860). Modernist paintings by Avery, Browne, Diller, Drewes, Gallatin, Jonson, others; through 10/16. Snyder, 588 Broadway (941-6860).

VAN ECK—420 W. Broadway (219-0717). Sculpture by Kezur, Pearlstein, Rath; through 10/12.

Other

AUSTRIAN CULTURAL INSTITUTE—11 E. 52nd St. (759-5165). Works by twelve artists from Gugging, the State Institution for Psychiatry in Austria; through 10/31.

ELSTON FINE ARTS—214 E. 9th St. (254-0391). "Recognizing Ourselves," with works by Abzug, Grobman, Isaac-Rose, Kapfer, Grobman, Herrmann, McAdams, Schair, Whitman; through 10/19.

GREY ART GALLERY & STUDY CENTER—33 Washington Place (998-6780). "Gens Antiquissima Italiae: The Etruscans in Umbria"; "Brazilian Art Today: Regina Silveira & Nelson Leirner"; through 11/2.

PHOTOGRAPHY

DIANNE BLELL—Photographs that document Africa's vanishing wildlife; through 10/12. Castelli, 420 W. Broadway (431-5160).

ANDREW BORDWIN—Color photographs of the Cloud Club at the top of the Chrysler Building; through 10/28. Urban Center, 457 Madison Ave. (935-3960).

PETER CAMPUS—Recent digital photographs; 10/3–11/2. Cooper, 149 Wooster St. (674-0766).

HENRI CARTIER-BRESSON—Black-and-white photographs taken on his visits to America from 1946 to 1974; through 10/19. Danziger, 415 W. Broadway (226-0056).

MICHAEL COOPER—Photographs of rock musicians, artists, and other celebrities; through 10/18. MariHube, 26 E. 64th St. (759-0777).

EDWARD S. CURTIS—Photographs of American Indians, incuding glass goldtones in original frames, platinum and bromide prints, and photogravures; 10/8–11/13. Cathers & Dembrosky, 1000 Madison Ave. (737-

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LYNN DAVIS—Photographs of the pyramids, monuments, and colossi of Egypt; through 10/12. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

PATRICK FAIGENBAUM—Photographs from his recent series of Neapolitan portraits which portray family members in a disquieting dialogue with the past, as conjured and contained in the objects and interiors of their residences; through 10/12. Gladstone, 99 Greene St. (431-3334).

SANDI FELLMAN—Large-scale Polaroids and cibachromes that explore the fragility of our ecology; through 10/12. Baum, 588 Broadway (219-9854).

JIM GOLDSMITH—Large multi-exposure color prints accompanied by collage drawings; through 10/19. Rice, 325 W. 11th St. (366-6660).

PHILIPPE HALSMAN—Photographs that appeared in *Life* magazine in the 1940s and 1950s; through 10/26. Staley-Wise, 560 Broadway (966-6223).

HEINRICH HARRER—Forty photographs taken in Tibet from 1944 to 1951 by an Austrian mountaineer-explorer who became an informal tutor of the Dalai Lama; 10/4–11/8. American Museum of Natural History, Central Park West at 79th St. (769-5800).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8, Wed.-Fri. 12–5, Sat.–Sun. 11–6. $3; students $1.50; seniors $1. Through 12/1: "Annie Liebovitz: Photographs 1970–1990." Through 12/1: "Breaking the Cycle—Survivors of Child Abuse: Photographs by Pamela Fong."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. and Wed. 11–6, Thu. 11–8, Fri.–Sun. 11–6. $3; students $1.50; seniors $1. Through 11/17: "Out of the Shadows: Photographs by Edward Serotta." Through 11/17: "Mary Ellen Mark: 25 Years." Through 11/17: "Children of War, Children of Peace: Photographs by Robert Capa."

ANDRÉ KERTÉSZ—Vintage prints from 1917–1936 at Houk Friedman, 1094 Madison Ave. (628-5300) and photographs of New York taken between 1936–1985, at Greenberg, 120 Wooster St. (334-0010); through 11/2.

MARY ELLEN MARK—Photographs of circuses in India taken over the past two years; through 10/19. Castelli Graphics, 578 Broadway (941-9855).

DUANE MICHALS—Recent photographs with text in a series titled "Poetry and Text"; 10/3–26. Janis, 110 W. 57th St. (586-0110).

ILYSE SOUTINE—Large-scale Cibachromes that explore the relationship between institutions and the people whose needs they fulfill; through 10/12. Rubin Spangle, 395 W. Broadway (226-2161).

JOEL STERNFELD—Recent photographs of the Roman countryside, and its tombs, villas, and arches; through 10/19. Pace/MacGill, 32 E. 57th St. (759-7999).

JERRY N. UELSMAN—A retrospective of black-and-white photographs from 1960–1991; through 10/19. Witkin, 415 W. Broadway (925-5510).

ROBERT YARBER—Cibachrome photographs of nocturnal cityscapes; through 10/12. Lieberman & Saul, 155 Spring St. (431-0747).

PERFORMANCE

B.A.M.—30 Lafayette Ave., Brooklyn (718-636-4100). "Next Wave Festival." 10/1–4 at 8, 10/5 at 3 and 8: Eric Bass in the Sandglass Theater's production of "Invitations to Heaven." $18.

COOPER UNION—41 Cooper Square (353-4195). 10/7 at 8: Ping Chong and his company in "Snow." $10.

P.S. 122—150 First Ave. (477-5288). 10/3–6, 10/10–13 at 8: William Pope L. in "The Aunt Jenny Chronicles-/Journey to Incontinence." $10.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 1/19/92: "Frank Lloyd Wright: Preserving an Architectural Heritage."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 11/3: "The Way to Independence: Memories of a Hidatsa Indian Family."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Egyptian Galleries . . . Period Rooms . . . Williamsburg Murals . . . Through 2/28/92: "Quattrocento: Early Italian Panel Paintings." Through 12/30: "Recent Print Acquisitions." Through 12/1: "Alain Kirili: Grand Lobby Installation." 10/4–12/29: "Objects of Myth and Memory: American Indian Art at The Brooklyn Museum."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 12/30: "Africa Explores: 20th-Century African Art."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Installation by Dan Graham. Through 2/2: "Lawrence Weiner: Displacement." 393 W. Broadway, Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "Broken Kilometer." 141 Wooster St., Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "The New York Earth Room."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted. Fragonard's "The Progress of Love."

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 8/18/92: "Selections from the Jewish Museum's Collection."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. One of the largest museums in the world, the permanent collection includes more than two million works of art spanning 5,000 years of world culture . . . Through 10/13: "Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection." Through 1/12/92: "Neo-Impressionism." Through 1/12/92: "Seurat." Through 8/30/92: "Flowers and Leaves: The Ottoman Pottery of Iznik." 10/2–6/28: "The Samuel Eilenberg Collection of Indian and Southeast Asian Sculpture." 10/3–1/15/92: "The Spanish Guitar." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 1/5/92: "Masterpieces of the Morgan Library."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Daily 11:30 a.m.–7:30. Free. Through 1/1/92: "Swiss Folk Art: Celebrating America's Roots."

MUSEUM OF AMERICAN ILLUSTRATION—128 E 63rd St. (838-2560), Mon.–Fri. 10 a.m.–5, Tue. to 8. Free. 10/2–11/1: "Hybrids: The Digital Collage Work of Sandra Filippucci."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Suggested admission $2; students and seniors $1. Through 12/1: "Con To' Los Hierros: A Retrospective of the Work of Pepon Osorio."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students $3.50; seniors $3; Thu. 5–9 pay what you wish. Through 10/8: "Lee Friedlander: Nudes." Through 12/3: "The Graphic Designs of Herbert Matter." Through 10/29: "Projects: Guillermo Kuitca." Through 12/31: "Pleasures and Terrors of Domestic Comfort." Through 11/19: "Modern Masks and Helmets." Through 1/15/92: "Selections from the Drawings Collection." Through 11/5: "Color Prints from France." Through 11/5: "Recent Acquisitions." 10/3–12/31: "Hines V: Tadao Ando."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $4; students and seniors $3. Through 2/16/92: "The Artistic New York of Louis-Comfort Tiffany." Through 10/27: "The Committed Eye: Alexander Alland's Photography." Through 11/10: "A New Season: Art from Taller Boricua."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 11/3: "The Art of Babar: Drawings by Jean and Laurent de Brunhoff."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. Through 12/29: "The Interrupted Life."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 9/23/92: "Markers of Change: Documents of American History." Through 11/17: "New York in Watercolor: The Landscapes of William Rickarby Miller (1818–1893)."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6. Through 2/15/92: "Documents of Dissent." Through 1/4/92: "Revelations and Revolution: German Expressionist Prints and Books."

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 10/12: "Candida Alvarez: Paintings and Works on Paper." Through 11/10: "Reginald Marsh: Photographs of New York from the Permanent Collection of The Queens Museum." Through 11/2: "Christian Boltanski: Les Bougies/Candles." Through 11/2: "Sylvia Plachy's Unguided Tour: 25 Years of Photography."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $2; children and seniors $1; free for seniors on Wed. Through 11/10: "Jacob Lawrence: The Frederick Douglass and Harriet Tubman Series of Narrative Paintings."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. "Calder's Circus." . . . Through 11/10: "American Life in American Art: Selections from the Permanent Collection, 1900–1950." Through 1/5/92: "American Life in American Art: Selections from the Permanent Collection, 1950–1990." Through 10/20: "John Baldessari." 10/4–12/8: "Scott Burton." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 12/30/91: "Painted Forms: Recent Metal Sculpture." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 12/28: "Immaterial Objects." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.-Fri. 11 a.m.–6. Free. Through 11/22: "Immaterial Objects."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 10/8 at 10 a.m. and 2: "The Pierre S. duPont III Collection of Navigation, Voyages, and Literature of the Sea." On view from 10/5.

DOYLE—175 E. 87th St. (427-2730). 10/2 at 10 a.m.: "Fine English & Continental Furniture." On view from 9/28.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 10/2 at 2: "Impressionist Paintings." On view from 9/28. 10/3 at 10:15 a.m. and 2: "Contemporary Paintings." On view from 9/28. 10/4 at 10:15 a.m. and 2: "The Paley Collection." On view from 9/28. 10/5 at 10:15 a.m. and 2: "French and Continental Furniture." On view from 9/28.

SWANN—104 E. 25th St. (254-4710). 10/8 at 10 a.m. and 1: "19th- and 20th-Century Photographs and Photographic Literature." On view from 10/5.

TEPPER—110 E. 25th St. (677-5300). 10/3 at 7: "Important Graphics from the Collection of Mr. and Mrs. Bernard Geis and other Private Collections." On view from 10/2.

MUSIC AND DANCE

COMPILED BY STEPHEN DUBNER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, October 2

PARTITA CHAMBER ENSEMBLE—Pianist Gail Niwa, French-hornist Julie Landsman, clarinetist John Marco, violinist Peter Winograd, cellist Eugene Moye. Ives's *Largo;* Hindemith's Quartet for Violin, Cello, Clarinet, and Piano; Brahms's Trio, Op. 40. Marymount Manhattan Theater, 221 E. 71st St. (666-0165), at 8. $16.

PARNASSUS, Anthony Korf conductor; baritone Nathaniel Watson, flutist Keith Underwood. Works by Schoenberg, Greenbaum, Martino, Carter, Kurtag. Ethical Culture Society, 2 W. 64th St. (864-4197), at 8. $15; with benefit reception: $50, $100.

JUILLIARD ORCHESTRA, James DePreist conductor; with pianist Elena Abend. Mozart's Piano Concerto No. 22; Mahler's Symphony No. 9. Avery Fisher Hall at 8. $10.

LUTHER VANDROSS, R&B singer. Madison Square Garden at 8. $32.50.

JEFFREY SIEGEL, pianist. "Keyboard Conversations: Brahms, the Romantic Classicist." Music includes Hungarian Dances, Intermezzi, Capriccios, others. 92nd Street Y at 8. $15.

ALL FOUR FUN—Close-harmony vocal quartet and instrumental octet. Jazz and pop. Merkin Concert Hall at 8. $20.

JEROME WEINER, flutist. Federal Hall, 26 Wall St., at 12:30. Free.

Thursday, October 3

NEW YORK PHILHARMONIC, Yuri Temirkanov conductor; pianist Elizo Virzaladze. All-Russian program: Prokofiev's "Lieutenant Kije" Suite; Rachmaninoff's Piano Concerto No. 2; Rimsky-Korsakov's *Scheherazade.* Avery Fisher Hall at 8. $10–$50. Open rehearsal today only at 9:45 a.m.; $5.

MENAHEM PRESSLER, pianist. Music of Mozart, including Fantasy K. 475 and Sonata K. 576. Miller Theater, Columbia University, Broadway and 116th St. (854-7799), at 8. $14.

MARGARET LENG TAN, pianist, plays new solo music by Ge Gan-ru, Toshi Ichiyanagi, Somei Satoh/**GORDON MONAHAN,** pianist, performs his own music for prepared piano. Composers' Forum at Merkin Concert Hall at 8. $12.

MANNES COLLEGE ORCHESTRA, Michael Charry conductor. Works by Dvorak, Tchaikovsky, Schumann. Symphony Space at 8. Free.

LUTHER VANDROSS—See 10/2.

WALT WEISKOPF QUARTET—The tenor-saxophonist with bass, drums, and piano. Original jazz by Weiskopf, and standards. Weill Recital Hall at 8. Free.

THE JEWS OF SPAIN—"Sephardic Odyssey," commemorating the 500th anniversary of Columbus's voyage to the New World and of the Jewish exile from Spain. Songs of the Sephardim, with Gerard Edery, bass-baritone and guitarist. Merkin Concert Hall at 2; $8; *refreshments at* 1:30. *Also at* 7, *in Ann Goodman* Recital Hall at Merkin; $15; refreshments at 6:30.

WASHBOARD JUNGLE—"Washboard Jungle Goes Legit," with the "post-digital jug band and chowder & marching society." Folk music, novelty songs, and classic rock "butchered beyond recognition." Downtown Art Co., 64 E. 4th St. (979-7362), at 8. $10.

STEFAN LITWIN, pianist. Works by Schoenberg, Liszt, Wagner. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. $2 contribution.

MONTE MAXWELL, organist. Music of Hollins, Vierne, Messiaen. Columbia University, St. Paul's Chapel, Broadway and 116th St., at noon. Free.

BARGEMUSIC—Violinist Ik-Hwan Bae, cellist Kaeko Mukoyama, pianist Joseph Villa. Beethoven's Violin-Piano Sonata No. 3, Op. 12; Shostakovich's Cello-Piano Sonata, Op. 40; Brahms's Piano Trio, Op. 101. Fulton Ferry Landing, Brooklyn (718-624-4924), at 7:30. $15.

Friday, October 4

NEW YORK POPS, Skitch Henderson conductor; Walt Levinsky and the Great American Swing Band. Dvorak's *Carnival Overture;* Debussy's *La Soiree dans Grenade;* music by Bacharach and Youmans; songs of the thirties and forties. Carnegie Hall at 8. $12–$50.

MOZARTEAN PLAYERS—Mozart's Trio, K. 502; Haydn's Trio, Hob. XV:27; Beethoven's Trio No. 1, Op. 1. Weill Recital Hall at 8. $15.

NEW YORK PHILHARMONIC—See 10/3.

ANONYMOUS 4—Motets and Middle English poetry. St. Michael's Church, Amsterdam Ave. and 99th St. (781-7737), at 8. $10.

RICHIE VITALE QUINTET, with pianist Barry Harris. Jazz standards and originals. Symphony Space at 8. $10.

MONGO SANTAMARIA, drummer, with others. Afro-Cuban jazz. Miller Theater, Columbia University, Broadway and 116th St. (854-7799), at 8. $16.

MUSIC OF SOUTH INDIA—Violinist A. Kanyakumari, drummer V. Rajarao, tambourine player V. Nagarajan. World Music Institute at Washington Square Church, 135 W. 4th St. (545-7536), at 8. $12.

NO WORLD (TRIO) IMPROVISATIONS—Jin Hi Kim on kumungo, changgo, electric komungo; Joseph Celli on double-reed instruments from around the world and the Yamaha WX-7; with vocalist Shelley Hirsch. WEBO Art Center, 317 E. Houston St. (718-802-0523), at 9 and 11. $8.

MANHATTAN SCHOOL OF MUSIC PHILHARMONIA, Glen Cortese conductor. Dvorak, Bernstein. MSM, Broadway and 122nd St. (749-2802), at 8. Free.

WASHBOARD JUNGLE—See 10/3.

Saturday, October 5

NEW YORK CHAMBER SYMPHONY, Gerard Schwarz conductor; pianist Yefim Bronfman. Creston's "Choreographic Suite"; Prokofiev's Piano Concerto No. 5; Schubert's Symphony No. 5. 92nd Street Y at 8. $25, $30.

NEW YORK PHILHARMONIC—See 10/3.

SOUTH AMERICAN AND ANDES FESTIVAL—Close to two dozen flutists, guitarists, dancers, and singers from South America and beyond; traditional music and dance. Carnegie Hall at 8. $20–$26.

LUTHER VANDROSS—See 10/2.

CHRISTINA KISS, pianist. Weill Recital Hall at 2. $14, $20.

MANABU OHI, tenor, with pianist Keiju Kure. Weill Recital Hall at 5:30. $15.

AN EVENING OF TRADITIONAL PERSIAN MUSIC—Ostad Mohammad Reza Lotfi, vocalist/instrumentalist; Dariush Saghafi, santur player; Ali Farasat, zarb player. Weill Recital Hall at 8:30. $18, $25.

LUTES OF TURKEY AND THE ARAB WORLD—Cinucen Tanrikorur and Simon Shaheen. World Music Institute benefit concert. Washington Square Church, 135 W. 4th St. (545-7536), at 8. $15.

MUSIC AND DANCE OF THE ANDES—Ensemble Inkhay. Town Hall at 8. $15, $22.

WASHBOARD JUNGLE—See 10/3.

AVIVA ARONOVICH, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. $1 house admission.

CONSERVATORY ORCHESTRA, Tania Leon conductor; student soloists. Schubert's Symphony No. 5; Stravinsky's "Pulcinella" Suite; Bach's Concerto in d for Two Violins. Brooklyn College Whitman Hall, Flatbush and Nostrand Aves. (718-434-1900), at 8. $5.

Sunday, October 6

ALAN HOVHANESS 80TH BIRTHDAY GALA CONCERT—The composer conducts his new Symphony No. 65, "Artsakh." The American Composers Orchestra, Karel Husa conductor; with host Martin Bookspan, singer Richie Havens. All-Hovhaness program includes Symphony No. 2, "Mysterious Mountain"; "Armenian Rhapsody" No. 1, Op. 45. Carnegie Hall at 2. $10–$50.

NEW YORK CHAMBER SYMPHONY—See 10/5. Today at 3.

MENAHEM PRESSLER, pianist. All-Mozart program: Fantasy in c, K. 475; Rondo in a, K. 511; Sonata in D, K. 576; Sonata in B-Flat, K. 570; Sonata in A, K. 330. Miller Theatre, Columbia University, Broadway and 116th St. (854-7799), at 3. $9, $18.

NEW YORK PHILHARMONIC ENSEMBLES—Works by Telemann, Mozart, Bartok, Brahms. Merkin Concert Hall at 3. $10.

"YESTERDAY, TODAY, AND TOMORROW: JAZZ FOR A BETTER WORLD"—Music of Joe Lovano. Drummer Ed Blackwell, guitarist John Abercrombie, saxophonist Dewey Redman. Merkin Concert Hall at 8. $10.

ALBA QUEZADA, soprano, with pianist Yelena Kurdina. Works by Schubert, Bernstein, Copland, Granados. CAMI Hall, 165 W. 57th St. (841-9633), at 3. $10.

ANGELA CHENG, pianist. Works by Beethoven, Berg, Schumann, Debussy. Alice Tully Hall at 8. $10.

MUSIC & DANCE

GREENWICH VILLAGE ORCHESTRA, Robert Grehan conductor. With pianist Bruce Wolosoff. Works by Beethoven, Stravinsky. Washington Irving High School, Irving Place and 17th St. (969-0197), at 3. $7.

VINCENTE FERNANDEZ, Mexican pop singer. The Paramount (at Madison Square Garden) at 4. $30–$50.

BENEFIT FOR BIALYSTOKER HOME FOR THE AGED— Avery Fisher Hall at 2.

PIOTR MILEWSKI, pianist. Weill Recital Hall at 5:30. $13.

KEVIN SHARPE, pianist. Bach's *Goldberg Variations*. Weill Recital Hall at 8:30. $10.

LISA JOY SITJAR, pianist. Works by Schumann, Beethoven, Ravel, Chopin. Nicholas Roerich Museum, 319 W. 107th St. (864-7752), at 5. Free.

JAZZ AT ST. PETER'S—At 5: Jazz mass with Eddie Bonnemere Orchestra; donation. At 7: Toby Stark—AIDS benefit; $12. St. Peter's Church, Lexington Ave. and 54th St. (935-2200).

MICHAEL KLEINSCHMIDT, organist. St. Thomas Church, Fifth Ave. and 53rd St. (757-7013), at 5:15. Free.

R. ROBIN AUSTIN, carillonneur. Riverside Church, RSD and 122nd St. (222-5900), at 3. Free.

BARGEMUSIC—See 10/3. Today at 4. $18.

REGINA OPERA COMPANY—Orchestra members and soloists including soprano Lynn Owen, tenor Robert Mitchell, pianist Gregory Ortega. Arias and duets; works by Mozart, Schumann. Regina Hall, Twelfth Ave. and 65th St., Brooklyn (718-232-3555), at 4. $5.

BROOKLYN NEIGHBORHOOD CHAMBER ORCHESTRA, Steven Levy conductor. Works by Schubert, Beethoven. Flatbush-Tompkins Building, Dorchester Rd. and E. 19th St., Brooklyn (718-252-6162), at 3:15. $8.

QUEENS SYMPHONY ORCHESTRA, Arthur Fagen conductor. Soloists include tenor Gordon Hawkins, soprano Elizabeth Ross, pianist Jeffrey Biegel. Gershwin's *Rhapsody in Blue;* highlights from *Porgy and Bess*. Colden Center, Queens College, L.I.E. at Kissena Blvd., Flushing (718-275-5000), at 2. $18–$25.

Monday, October 7

MURRAY PERAHIA, pianist/**ORPHEUS CHAMBER ENSEMBLE—**The first of three all-Mozart programs by the pianist over the next two weeks. Piano Concerto No. 11 in F, K. 413; Piano Concerto No. 25 in C, K. 503; Piano Concerto No. 22 in E-Flat, K. 482. Carnegie Hall at 8. $12–$55.

SYLVAN WINDS—Octets of Krommer and Novachek. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. $2 contribution.

CHACABUCO, Latin-American chamber quintet. Music for flute, strings, and voice. The Spanish Institute, 684 Park Ave. (628-0420), at 6:15. $10.

Tuesday, October 8

NEW YORK PHILHARMONIC—See 10/3. Tonight at 7:30.

LUCIA POPP, soprano. Works by Dvorak, Mahler, Wolf, R. Strauss. With pianist Arman Guzelimian. Alice Tully Hall at 8. $22.

TOKYO STRING QUARTET—With Violinists Jaime Laredo and Ani Kavafian, violist Ida Kavafian, cellist Sharon Robinson. Works by Handel/Halvorson, Bartok, Meldelssohn. 92nd Street Y at 8. $20, $25.

AN EVENING WITH THE JUILLIARD STRING QUARTET AND ELLIOTT CARTER—Discussion and performance, questions and answers. Paul Hall, 60 Lincoln Center Plaza, entry level (769-7406), at 6. $15.

AMY HERSH, flutist/**MARK DELPRIORA,** guitarist. Works by Bach, Guiliani, Delpriora. St. Bartholomew's Church, Park Ave. and 50th St., at 6. $5.

MANHATTAN JAZZ ENSEMBLE—Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/18. Tickets: Mon.–Thur. $19–$125; Fri., Sat. $20–$125. 9/30 at 8: Mozart's *Die Zauberflote,* Levine conducting; Upshaw, Welting, Hadley, Melbye, Stewart, Moll, Grant Murphy, Laciura. 10/1 at 8: Verdi's *Un Ballo in Maschera,* Fulton conducting; Mitchell, Jo, Toczyska, Dvorsky, Pons. 10/2 at 8: Mozart's *Idomeneo,* Levine conducting; Studer, Hong, von Otter, Rolfe Johnson, Kazaras. 10/4 at 8: *Die Zauberflote;* same as 9/30, except Rootering for Moll. 10/3 at 8: Mozart's *Don Giovanni,* Levine conducting; James, Forst, Swenson, Olsen, Furlanetto, Noble, Rootering, Robbins. 10/5 at 1: *Un Ballo in Maschera;* same as 10/1. 10/5 at 8: *Idomeneo;* same as 10/2. 10/7 at 8: Mozart's *Don Giovanni;* same as 10/3. 10/8 at 8: Mozart's *Idomeneo;* same as 10/2.

New York City Opera

NEW YORK STATE THEATER—Through 11/17. Tickets: $8–$52. Supertitles for all operas not in English. 10/1 at 8: Bizet's *Les Pecheurs de Perles,* Gibson conducting; Dobish, Fowler, Wroblewski, Lau. 10/2 at 8: Korngold's *Die Tote Stadt,* Gibson conducting; Sundine, Redmon, Absalom, Byrne. 10/3: no performance. 10/4 at 8: Puccini's *Madama Butterfly,* Nance conducting; Zseller, Marsee, Moon, Stone, Blanchet. 10/5 at 2: Loesser's *The Most Happy Fella,* Nance conducting; McBride, Glushak, Marsee, Fiorito, Wolfe, Quinn, Rubin. 10/5 at 8: *Die Tote Stadt;* same as 10/2. 10/6 at 2: *Les Pecheurs de Perles;* same as 10/1. 10/8 at 8: N.Y. stage premiere of Bernd Alois Zimmermann's *Die Soldaten,* Keene conducting; Saffer, Cummings, Rose, Castle, Reyes, Young, Perry, Opalach, Davis, Baker, Pauley; Rhoda Levine director/choreographer, sets and costumes by John Conklin, lighting by Natasha Katz, tap-dance choreography by Eugene Fleming, sound by Abe Jacob.

Amato Opera

AMATO OPERA HOUSE—*The Marriage of Figaro,* by Mozart. 319 Bowery (228-8200). $15. 10/4, 10/5, 10/12 at 7:30; 10/13 at 2:30.

Other

THE SHIP OF FOOLS—The Mannes Camerata in the premiere performances of a 16th-century morality play with music, conceived and directed by Paul C. Echols. Based on Brant's *Das Narrenschiff* of 1494 and Marguerite de Navarre's *Heptameron* from the 1530s, with music from period French plays. Grant Herreid music director, movement director Philip Burton, choreographer Dorothy Olsson, sets and costumes by Michael Ganio, lighting by Eric Cornwell. Mannes Concert Hall, 150 W. 85th St. (496-8524). 10/5–6, 10/9, 10/11–12 at 8. $15.

IMPROVEMENT (DON LEAVES LINDA)—World premiere in concert version of Robert Ashley's avant-garde work, for which he wrote both music and libretto. With Thomas Buckner, Jacqueline Humbert, others. Merkin Concert Hall. 10/7–8 at 8. $12.

LHAMO OPERA OF TIBET—*The Story of Sugkyi Nyima.* World Music Institute/Tibetan Institute of Performing Arts program. Symphony Space. 10/8 at 8. $15, $18.

CELESTIAL ALPHABET EVENT—A new opera/theater work "inspired by . . . the ancient Jewish Kabbalah"; written and directed by Adrienne Weiss, music by Carter Burwell. Under One Roof Theatre Company, at One Dream Theater, 232 W. Broadway (219-1160). Through 10/10, Thur.–Sun. at 8. $15.

DON GIOVANNI, by Mozart. Concert performance by New York Opera Forum, Richard Nechamkin music director. Nicholas Roerich Museum, 319 W. 107th St. 10/4 at 7:30. Free.

REGINA OPERA COMPANY—See "Concerts," above: 10/6.

OPERA ON THE GO—Two short, original operas with audience participation. Jodi Rose artistic director. Queens Borough Public Library, central branch, 89-11 Merrick Blvd., Jamaica, Queens (718-291-2787). 10/6 at 2. Free.

DANCE

San Francisco Ballet

CITY CENTER—10/1–6. Tickets: $20–$40. The company's first visit here in 10 years includes several New York premieres. 10/1 at 7, 10/6 at 3: Kudelka's *The Comfort Zone,* music by Beethoven; Tomasson's *Handel—A Celebration;* Forsythe's *New Sleep,* music by Tom Willems (all N.Y. premieres). 10/2 at 8; 10/5 at 2 and 8: Balanchine's *Ballo della Regina,* music by Verdi; Tomasson's *Aurora Polaris,* music by Bach (N.Y. premiere); Act III of Tomasson's *The Sleeping Beauty,* music by Tchaikovsky (N.Y. premiere). 10/3–10/4 at 8: *"Haffner" Symphony,* music by Mozart (N.Y. premiere); *Valses Poeticos,* music by Granados; Tomasson's *Meistens Mozart,* music by Mozart (N.Y. premiere); Val Caniparoli's *Connotations* (N.Y. premiere), music by Britten.

Moiseyev Dance Company

RADIO CITY MUSIC HALL—Through 10/13. Tickets: $20–$35. Troupe of 150 dancers and musicians. Program includes old favorites, revivals, and the American premieres of *Masks, Greek Suite,* and *Tatarotchka*. Tue.–Fri. at 8; Sat. at 2 and 8; Sun. at 3.

Pina Bausch Tanztheater Wuppertal

BAM NEXT WAVE—Through 10/13. Opening program of this year's festival. Tickets: $15–$35. *Palermo, Palermo,* a piece performed amid onstage rubble, depicting "acts of brutality and love . . . fantasies of food and the degradation of women"; 9/30, 10/2–5 at 8. U.S. premiere of *Bandoneon,* to Argentinean tango music; set in a cafe/bar but offering "a glimpse inside the ballet studio and at the people who work there"; 10/8–9 at 7; 10/11–12 at 8; 10/13 at 3. Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100).

American Indian Dance Theatre

JOYCE THEATER—Through 10/6. Tickets: $27. Twenty-five dancers and musicians from fifteen tribes, including the Sioux, Assinoiboine, Zuni, Apache, Cherokee, and Cree. Repertory and new dances, including *Northwest Suite, Zuni Butterfly Dance,* and *Bear Dance*. Tue.–Fri. at 8; Sat. at 2 and 8; Sun. at 2 and 7:30.

Martha Graham Dance Company

CITY CENTER—10/8–20. Tickets: $15–$40. Sixty-fifth anniversary gala features world premiere of Graham's unfinished *The Eyes of the Goddess;* music by Carlos Surinach, sets by Marisol, costumes by Graham. Also: *Appalachian Spring, El Penitente* (with Mikhail Baryshnikov), *Maple Leaf Rag*. 10/8 at 7:30; gala prices: $15–$1,000 (call 777-4219).

Dan Wagoner and Dancers

JOYCE THEATER—10/8–13. Tickets: $20. Opening night performance features the premiere of *Songs to Dance,* set to a commissioned score by Bolcom; based on poems by George Montgomery, sung by Joan Morris. With N.Y. premieres of *Plod,* set to music of Prokofiev, and an untitled work set to music of Webern; also, *Fata Morgana,* with music by Ives. 10/8 at 7:30.

Other

CHARLES MOORE DANCE THEATRE—Selections from "Dances & Drums of Africa." Marymount Manhattan Theater, 221 E. 71st St. (924-0077). 10/5 at 8; 10/6 at 2. $10.

JOHN KELLY IN CONCERT, with pianist Fernando Torm-Toha. The dancer "explores the movement within the music" of Mahler and Purcell. Danspace Project at St. Mark's Church, Second Ave. and 10th St. (529-2318). 10/3–6 at 8:30. $12.

KAREN PEARLMAN/RICHARD ALLEN—"A new take" on Brecht's *Happy Days*. Danspace Project series of works-in-progress. St. Mark's Church, Second Ave. and 10th St. (529-2318). 10/6 at 3. $7.

LES BALLETS AFRICAINS—National ensemble of the Republic of Guinea, with 35 dancers and musicians. Beacon Theater, Broadway and 74th St. (496-7070). 10/5 at 8; 10/6 at 2. $25, $30.

MARTHA GRAHAM DANCE COMPANY—Preview performance of City Center season (see above). *El Penitente, Celebration,* and *Maple Leaf Rag*. WFC Winter Garden, Hudson River and West St., Liberty and Vesey Sts. 10/2 at 12:15. Free.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S .	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: homemade ravioli, black linguini, vegetable carpaccio. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties. **(M)** **AE, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAN—482 W. Broadway, at Houston St. (533-6333). Casual. Vietnamese-French. Spcls: stir-fried Maine blue-crab with lemon grass and cracked pepper, crispy skin red snapper with baby spinach in a curry sauce, grilled stuffed squid with lemon, coriander and dill dressing. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Outdoor terrace. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., at Mulberry St. (925-8775). Casual. Italian. Spcls: homemade pasta, chicken rollatine Grotta Azzurra, lobster fra diavolo. Open for L and D Tue.–Thu. and Sun. noon–11, Fri. till 11:30, Sat. till midnight. Closed Mon. **(M)** **No credit cards.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30.Private parties for 15–150. **(E)** **AE.**

JOUR ET NUIT—337 W. Broadway, at Grand St. (925-5971). Casual. French. Spcls: hangersteak with shallot juice, mushroom fricassee, and crisp potatoes; rib-eye steak with steamed vegetables; skate with braised lettuce and capers. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–3. Light lunch menu daily 3–6. D daily 6–midnight. Bar till 2 a.m. **(M)** **AE, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St. (226-2888). Casual. Italian. Spcls: lobster aggiata, spedino alla Romano, linguini with lobster sauce. Res. sug. L Mon.–Fri. noon–3. D daily 5–11. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Wed. 5:30–10:30, Thu.– Sat. 5:30–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. Outdoor terrace. **(I)** **AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M) AE, CB, DC, MC, V.**

South Street Seaport

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, seafood kabab. L daily 11 a.m.–4. D daily 4–10. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: fettuccine alla quatro formaggio, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Discount parking. **(M)** **AE, CB, DC, MC, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–8, Wed.–Sat. till 10. Pianist nightly. **(M)** **AE, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.– Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: broiled pork chops with tropical fruit chutney, seared salmon steak with dill butter, grilled cornish game hen with apricot glaze, hamburgers. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Private parties for 50. **(I–M)** **AE, CB, DC, MC, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10:30. Br Sun. noon–4. **(M)** **AE, MC, V.**

CAFE MELVILLE—110 Barrow St., at Washington St. (924-0110). Casual. International. Spcls: chou farci, pan-fried brook trout with garlic and chive sauce, seared salmon with crispy fried ginger and scallion sauce. Res. sug. L Tue.–Sun. noon–3. Afternoon tea Tue.–Sun. 3–5:30. D Tue.–Sun. 5:30–1 a.m. Closed Mon. **(M)** **AE, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

EL FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, veal extremena. No res. L Mon.–Fri. 11 a.m.–3. D Mon.–Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flageolet, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:45. **(E)** **AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

MANHATTAN CHILI CO.—302 Bleecker St., nr. Seventh Ave. (206-7163). Casual. South-western American. Spcls: 7 different kinds of chili, chicken tortilla pie, fajitas, fruit margaritas. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Sun.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m. Outdoor garden. **(I)** **MC, V.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonara, gnocchi al pesto, veal cardinale, chicken alla Valdostana, pasta with lobster sauce. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

MINETTA TAVERN—113 Macdougal St., at Minetta La. (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M)** **AE, CD, DC, MC, V.**

MITALI—296 Bleecker St., at Seventh Ave. So., (989-1367). Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11 a.m.–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.** (533-2508). **(I)** **AE, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.—Sun. noon–11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

SUNG HAI—396 West St., at W. 10th St. (924-3196). Casual. Chinese. Spcls: crispy whole sea bass with spicy Hunan sauce, ginger chicken, pork loin Peking style. L and D Mon.–Thu. 11:30 a.m.–11, Fri. 11:30 a.m.–midnight, Sat. noon–midnight, Sun. noon–11. Private party room for 45. **AE, CB, DC, MC, V.**

VILLA MOSCONI—69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

FINO—4 E. 36th St. (689-8040). Casual. Northern Italian. Spcls: pappardelle boscaiola, veal paillard balsamico, tiramisu. Res. nec. L and D Mon.–Sat. noon–11. Private parties for 70. Closed Sun. **(M)** **AE.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. American. Spcls: grilled tuna with spinach and warm Dijon cream, mustard-marinated chicken grilled with vegetables, smoked chicken and grilled shrimp with farfalle pasta. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. noon–4. Br Sun. 11 a.m.–3. D Mon.–Fri. 4–10, Sat.–Sun. 3–10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

HART'S—122 E. 27th St. (889-9511). Casual. Contemporary American. Spcls: Maryland crabcake with mustard and tomato coulis, shrimp and monkfish with garlic and tomato sauce, double lamb chop persillade with potato pancakes. Res. sug. L Mon.–Fri. noon–4. Br Sun. 11:30–4. D Mon.–Sat. 4:30–10:30. Private parties for 75. **(M)** **AE, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

MESA DE ESPANA—45 E. 28th St. (679-2263). Casual. Spanish/seafood. Spcls: paella Valencia, zarzuela, chicken villaroy. Res. sug. Open for L and D Mon.–Thu. noon–10:30, Fri.–Sat. to 11, Sun. 1–10. Guitarist Thu.–Sat. from 6. **(M)** **AE, DC, MC, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: blue-corn salmon cake, shrimp and roasted corn tomale, red snapper roasted in banana leaves, smoked and grilled pork loin with apricot serrano chili sauce. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

POSITANO—250 Park Ave. So., at 20th St. (777-6211). Casual. Italian. Spcls: coniglio alla saracena, salmone alla griglia, risotto al nero. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to 12:30 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. 7 a.m.–noon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Private party rooms for 15–200. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: charcoal grilled red snapper and swordfish, black pasta, seafood risotto, broiled double veal chop. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10:30. Private parties for 25–100. Pianist Mon.–Sat. from 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: chilled "vichyssoise" of white beans and sweet roast garlic with snipped chives, chilled poached shrimp with tomato-lentil salad and basil green goddess dressing, spicy Sardinian lobster salad with tomatoes, roast peppers, arugula and olive oil. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight. Private parties for 24. Closed Sun. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. Buffet L Tue.–Fri. noon–3. Br Sun. noon–4:30. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Private parties for 350. Closed Mon. **(M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken potpie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private party rooms for 15–25. Closed Sun. **(M)** **AE, MC, V.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted monkfish with tortilla crust, spicy grilled spring chicken on a tomatilla salsa, roast prime rib of beef with apple horseradish cream. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Buffet Br Sat. 11 a.m.–2, champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARIA—253 E. 52nd St. (888-1410). Casual. Itialian. Spcls: yellow fin tuna with balsamic vinegar, black pepper fettuccine with grilled shrimp, pan-roasted sea-scallops with roast garlic vegetables. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M–E)** Ent. nightly 5:30–11:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.—Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(M–E)** **AE, CB, DC.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: millefeuille of foie gras, artichoke heart and truffle on a bed of lettuces; red snapper with a brandade of cod and artichoke vinaigrette; rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.—Sat. to 11. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

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OSADA—6 E. 48th St. (319-5678). Casual. Japanese. Spcls: sushi, sashimi, tempura, teriyaki. Res. sug. L Mon.–Fri. 11:30 a.m.–2:45. D daily 5–10. **(I)** **AE, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Jacket preferred. Spanish-Mediterranean. Spcls: marinated salmon with basil and wild mushrooms, sweet peppers stuffed with seafood, stewed monkfish with shrimps and clams, angulas bilbaina. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Tapas bar. Pianist nightly. Private parties for 12. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—550 Madison Ave., in the AT&T Arcade, bet. 55th–56th Sts. (593-1221). Formal. American. Spcls: caviar beggar's purses, grilled salmon with chinese mustard, special chef's choice Kaiseki dinners. Res. nec. L Tue.–Fri. noon–1:30. D Tue.–Sat. 5:30–9:30. Private party room for 6. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862/1877). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake wine sauce and fermented blackbeans over couscous, seared tuna loin with chayote squash and chive sauce, crabcakes with field greens and mustard beurre blanc. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave. (223-4200). Dress opt. European-American. Spcls: pan-seared salmon au poivre, spicy sauteed shrimp and mushrooms, chicken breast with saffron dill sauce. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. to 11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11:30 a.m.–3. D Mon.–Sat. 6–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: grilled rib-eye steak with frizzle-fried onions, roast chicken in the rough, grilled local swordfish. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10:30 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: sage smoked filet mignon with horseradish sauce, swordfish paillard with lemon lime chardonnary sauce. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, Pad Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GALLAGHER'S STEAK HOUSE—228 W. 52nd St. (245-5336). Dress opt. American. Spcls: hickory-broiled sirloin, seafood. Res. sug. Open noon–midnight daily. **(M)** **AE, CB, DC, MC, V.**

GRILL 53—111 W. 53rd St. (265-1600). Dress opt. American. Spcls: prime steak, chops, fresh seafood. Res. sug. B Mon.–Fri. 7:30 a.m.–10:30 a.m. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–11:30. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper and pastries till 2 a.m. Private parties for 150–300. Free parking. **(E)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad, slow cooked crispy duck with artichoke puree. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. **(M–E)** **AE, CB, DC, MC, V.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAURICE—119 W. 56th St., in the Parker Meridien (245-7788). Dress opt. French-American. Spcls: golden skate wing with sweet cabbage and grilled sausage, grilled scallops on asparagus kebabs, honey glazed loin of pork with vegetables. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–10:30. Pre-theater D 5:30–6:30. **(M)** **AE, CB, DC, MC, V.**

MICHAEL'S—24 W. 55th St. (767-0555). Casual. Modern American-Californian. Spcls: fettuccine with Norwegian salmon, Griggstown quail with sweet-corn, dry-aged prime steak frites. Res. sug. L Mon.–Fri. noon–2. Br Sat.–Sun. 10:30 a.m.–2:30. D nightly 6–10:30. Pre-theater D 6–7. Private parties for 30–100. **(M–E)** **AE, CB, DC, MC, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royale, cassoulet chez Nicole, Dover sole. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3. Br Sun. noon–5. D daily 5:30–midnight. Light menu 3–midnight. Pre-theater D 5:30–6:45. **(M)** **AE, CB, DC, MC, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.—Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5:30–10:30. Pre-theater D 5:30–6:15. Br Sun. 11:30 a.m.–2:30. Dancing. Closed Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Spcls: tuna steak sauteed with capers, tomatoes and chives, lobster ravioli, pepper steak. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L and D. Closed Sun. and holidays. **(M–E)** **AE, DC, MC, V.**

SAM'S—152 W. 52nd St. (582-8700). Casual. American. Spcls: grilled swordfish sandwich with melted onions, pizzette with garlic shrimp, scallions, fresh tomato and gorganzola, Black Angus with Sam's steak sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Private parties for 25–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: paillard of yellowfin tuna with cilantro, scallions and fried ginger; Maryland crab cakes with lobster and chive sauces; broiled salmon steak with crispy skin and mustard sabayon. Res. sug. L Mon.–Fri. 11:45 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D 5–6:30 with free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, palak paneer. Res. sug. L Mon.–Sat. 11:30–3. D daily 5:30–11. Private parties for 30–150. Also **256 East 49th St.** (755-9100). L daily noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: black bean cakes with dandelion greens and cajun crawfish, warm lobster tostada salad with chili avocado sauce, seared loin of venison with white bean-broccoli rabe succotash and pistachio pesto. L Tue.–Sat. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to 11:30. **(M–E)** **AE, CB, DC, MC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. Continental. Spcls: breast of chicken saltimbocca, grilled Norwegian salmon with mussels, roast prime rib of beef. Res.

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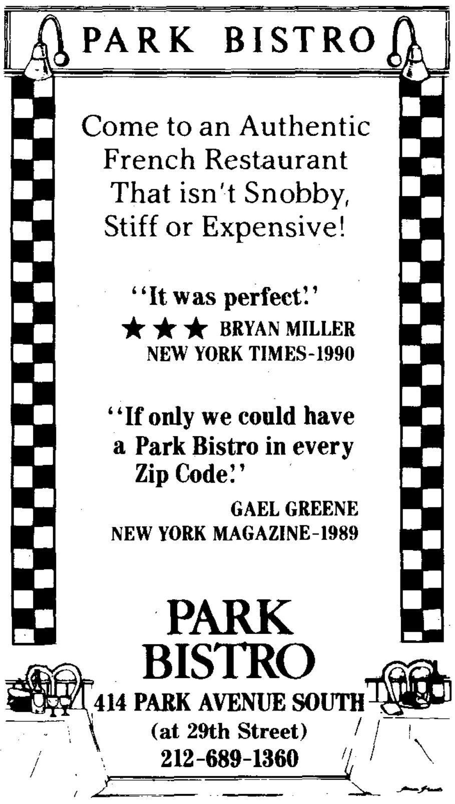
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sug. Br Sun. 11 a.m.–3. Cocktails 4–1 a.m. Pre-theater D daily 5:30–10:30. D daily 5:30–11. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

LE VEAU D'OR—129 E. 60th St. (838-8133). Dress opt. French. Spcl: steak frites, tripe, grenouilles provencale, rack of lamb. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–10:15. Complete L and D. Closed Sun. **(M)** **AE, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I–M)** **AE, DC.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M–E) Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M–E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.—Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E) Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pazole, guacamole to order, pomegranate margaritas, manudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20-75. **(I)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St. (688-6888). Jacket required. Northern Italian. Spcls: pasta al mistero, chicken à la Sophia Loren, spiedino alla romana. Res. nec. L daily noon–3. D daily 5–midnight. Pre-theater D daily 5–7. Post-theater D daily 10–midnight. **(M–E)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M–E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CA'NOVA—696 Madison Ave., bet 62nd–63rd Sts. (951-4715) Casual. Mediterranean. Spcls: smoked duck carpaccio with porcini vinaigrette; terrine of grilled eggplant, red snapper and chevre; risotto of squab, saffron and peas. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Sun. 5:30–11. **(M–E)** **AE, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M–E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** **AE, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce chezillot. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

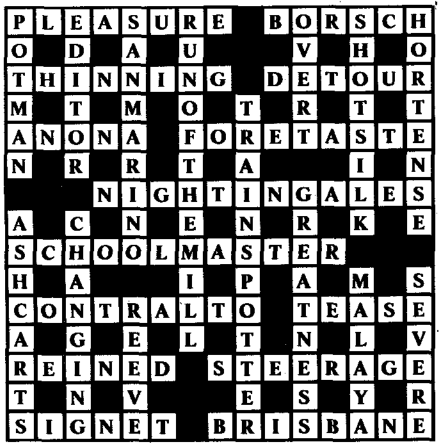
LE BOEUF A LA MODE—539 E. 81st St. (650-9664, 249-1473). Dress opt. French. Spcls: rack of lamb, veal calvados, duck a l'orange. Res. sug. D only daily 5:30–11. Complete D. Private parties for 30. **(M)** **AE, DC, MC.**

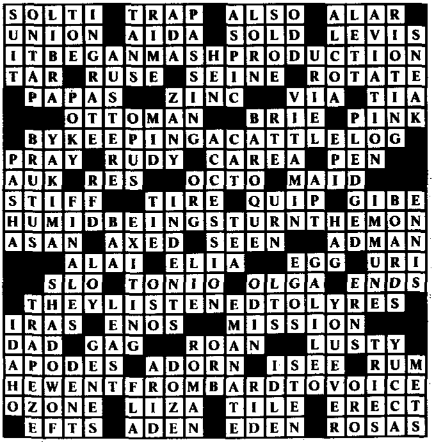
LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LETIZIA—1352 First Ave., bet. 72nd–73rd Sts. (517-2244). Dress opt. Italian. Spcls: penne with asparagus and salmon, red snapper with vegetables in parchment, scaloppini alla grappa. Res. sug. Open for L and D Mon.–Sat. noon–11:30, Sun. 1–10:30. Private parties for 75. **(M–E)** **AE, CB, DC, MC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

SOLUTIONS TO LAST WEEK'S PUZZLES





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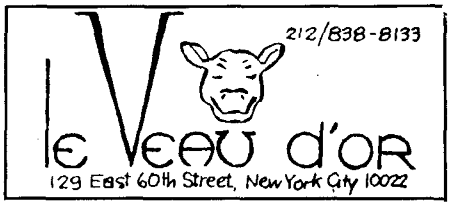

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For more details, see page 22

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. New American. Spcls: lobster and sweetwater prawns with truffle salad, muscovy duck with wild rice, Atlantic salmon in horseradish crust. Res. sug. B daily 7 a.m.–10 a.m. Br Sat.–Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–30. Pianist. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Continental/American. Spcls: steamed mussels, grilled fresh tuna or chicken served warm over Caesar salad, roast prime rib, lasagna primavera. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–12.30 a.m. Fri.–Sat. to 1 a.m. Bar till 2 a.m. Br Sat. 11:30 a.m.–4, Sun. from 11 a.m. **(I)** **AE, DC, MC, V.**

SEL & POIVRE—853 Lexington Ave., Bet. 64th–65th Sts. (517-5780). Casual. French-American. Spcls: grilled tuna with three pepper sauces, warm salad of goat cheese and avocado, magret of duck with brandied berries. Res. sug. L and D daily noon–11. Pianist. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: artichoke ravioli with a ragout of rabbit and cepes in a light truffle-scented broth; roast snapper with a gratin of endive and mustard sauce; roast loin of lamb with savoy cabbage, lamb sausage, bulgar, pignolis, raisins and peppers. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Sun.–Fri. 6–11:30, Sat. 5:30–11:30. Pianist. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, roasted Maine lobster with sauternes and mustard greens atop braised cabbage. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Sat. noon–2:30. Br Sun. seatings at noon and 2. D daily 6–10. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B Mon.–Sat. 10:30 a.m.–noon, Sun. from 10. Tea daily 2–5. **AE, CB, DC, MC, V.**

Above 60th Street, West Side

ARRIBA ARRIBA—484 Amsterdam Ave., bet. 83rd–84th Sts. (580-8206). Casual. Mexican. Spcls: fajitas, California burrito, chili relleno. No res. Fri.–Sat. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. 4–1 a.m. Early bird D 4–7. Also **762 Ninth Ave., at 51st St.** (489-0810), **1463 Third Ave., bet. 82nd–83rd Sts.** (249-1423). **(I–M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 1–3. D Mon.–Thu. 3:30–11, Fri.–Sat. to midnight, Sun. 3–11. **(M)** **AE, DC, MC, V.**

THE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. Pianist Thu.–Sat. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: grilled Louisianna shrimp with braised Savoy cabbage, chanterelle mushrooms and tarragon; pan roasted baby chicken with sauteed spinach and sweet potato puree, grilled sliced leg of lamb with crisp fried onion cup filled with onion puree and assorted vegetables. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–9:30, Mon. 8 a.m.–10:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Dress opt. Contemporary American. Spcls: grilled shrimp with caramelized corn and charred tomato, corn bisque with lump crabmeat custard, grilled sea scallops with swiss chard and fried polenta, roast freerange baby chicken with couscous, preserved lemon, merguez sausage and black olive sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

OTHER EVENTS

COMPILED BY GIA KOURLAS

FESTIVALS, FAIRS, PARADES—The Washington Square North Block Association offers an outdoor celebration at the **Third Annual Washington Square Festival** on 10/5, 11 a.m.–6. Runs along Washington Pl. from Washington Sq. Park to Broadway. Free (809-4900). . . .**The Washington Square Autumn Festival** features a live petting zoo, country music, antiques, and collectibles. Runs along Washington Sq. N. between MacDougal St. and University Pl. On 10/6, 11 a.m.–7 (rain date is 10/13). Free (989-6077). . . .**The Ukranian American Youth Association, Inc.,** presents the **Twelfth Annual Ukranian Festival,** 10/4–6, on St. Mark's Pl. between First and Second Aves. Features "Verkhovyntsi" dancers, singers, and home-cooked Ukranian delicacies. Times: Fri., 5–10 and Sat. and Sun., 11 a.m.–10. Free (505-0767). . . ."Here Today. . .Here to Stay" is the theme for the **Amsterdam Avenue—Bid/Valley Restoration Festival** on Amsterdam Ave. from 100th to 110th Sts. On 10/6 at 11 a.m. Free (809-4900). . . .**The Children's Aid Society** holds its **Third Annual Greenwich Village Fall Festival** on 10/5, 11 a.m.–6. On Sullivan St. from W. 4th to Houston Sts. Free (764-6330). . . .**Festival '91** is set for 10/6 from 11 a.m. to 6 in Union Sq. Park from 14th to 17th Sts. Free (764-6330). . . .**The New York State Big Apple Festival** brings country life to the World Financial Ctr., between the Hudson River and West St. fromVesey to Liberty Sts. On 10/5–6 from 10 a.m. to 6. Free (691-2700). . . .**The Seventh Annual Feast of St. Francis**—an annual tradition for thousands of New Yorkers and their pets—is set for 10/6 at 11 a.m. at the Cathedral of St. John the Divine, 112th St. and Amsterdam Ave. An "Earth" fair follows, 1–5. Free; call for more information (316-7564). . . .**The Ninth Annual Autumn Crafts on Columbus** is 10/5–6, 10/12–13, and 10/19–20 from 10 a.m. to 5:30. On Columbus Ave. from 77th to 81st Sts. behind the Museum of Natural History. Choose from jewelry, ceramics, toys, and furniture with more than 150 exhibitors each weekend. Free (866-2239). . . .**The Snug Harbor Cultural Center** sponsors the **Ornament/Art Fair** on 10/4–6 at 1000 Richmond Terrace in Staten Island. Sat., 10 a.m.–6, and Sun., 10 a.m.–5. $4; children under twelve free (718-448-2500). . . .The Chinese Information and Culture Center presents a **Puppetry Festival** with the **Hsin Fu Hsuan Puppet Theater** on 10/4–5, 7–11 at 7:30. At the Taipei Theater, 1221 Avenue of the Americas, in the McGraw-Hill building. $3, $6 (373-1850).

CONFERENCE—The Vegetarian Resource Group holds a conference on 10/5, 10:30 a.m.–4:30, at 160 Central Park W. at 76th St. Featured speakers include Kim Stallwood, director of PETA, on "Modern Animal Farming." $12, $15; reserve (301-366-8343).

BENEFITS—The Seventh Annual Cosmetic Industry Dream Ball benefits the **American Cancer Society** on 10/3 at the Pierre, Fifth Ave. at 61st St. Cocktails are at 7; dinner begins at 8. $750; reserve (586-8700). . . .**The Great Sports Legends Dinner** is set for 10/8 to benefit the **Nick and Marc Buoniconti Fund/Miami Project to Cure Paralysis.** At the Waldorf-Astoria, Park Ave. at 50th St. in the Grand Ballroom. Cocktails are at 6:30; dinner begins at 7:30. $500; reserve (245-6570). . . .**The Women's Sports Foundation's Twelfth Annual Black Tie Awards Dinner** celebrates the achievements of women in sports, on 10/7 at the Marriot Marquis Hotel, 1535 Broadway. Cocktails begin at 6:30; dinner is at 7:30. $350, $500; reserve (921-9070). . . .For the fifth year in a row, **Cancer Care's Junior Committee** invites New Yorkers to partake in **Brew Revue 5** on 10/8, 6:30–9:30. At the Tower Suite, Time & Life Building, 1271 Avenue of the Americas. $25, $30; reserve (221-3300, ext. 468). . . .**The Juvenile Diabetes Foundation Walk-A-Thon** is set for 10/6 at 9 a.m. Walkers register at Battery Park, proceed to City Hall Park, cross the Brooklyn Bridge, circle Cadman Plaza and the Brooklyn Heights Promenade, and return to Battery Park. Call for registration information (689-2860). . . .**George Kimble** appears at the Palladium, 126 E. 14th St., in a performance titled **Out of the Blue** on 10/5 at 8. Proceeds will be given to AIDS research organizations. $20; reserve (473-7171). . . .**SHARE** (Self-Help for Women with Breast Cancer) sponsors **Share-A-Walk** on 10/6. Meet at 9 a.m. at Riverside Dr. and 72nd St. and walk to the Loeb Boathouse Parking Lot. $9.50 registration fee; call for details (719-0364). . . .**Club Med** sponsors two benefits aboard the Club Med 1 at the New York passenger ship terminal, Pier 88, Berth 1 at Twelfth Ave. and 55th St. The first honors the **American Film Institute** with **Music and the Movies on the Sea** on 10/4 at 9. $50, $125; reserve (398-6890). The second benefits the **Hudson Riverkeeper Fund** on 10/5 at 6. $75–$350; reserve (914-424-4149).

LECTURES AND READINGS—The Poetry Project, St. Mark's Church at Second Ave. and 10th St., presents **Kenneth Koch** and **Ron Padgett** on 10/2 at 8, and an **Open Reading,** hosted by Wanda Phipps, on 10/7 at 8. Sign-up for the reading is at 7:30. Both $5 (674-0910). . . .The Poetry Center at the 92nd Street Y, 1395 Lexington Ave., presents writer **Alice Walker** on 10/7 at 8. $12; reserve (996-1100). . . .San Francisco poet and playwright **Michael McClure** joins **Ray Manzarek,** keyboardist for the Doors, in an evening of spoken word and music. Features Allen Ginsberg as a special guest. On 10/2 at 7:30 and 10:30. At the Bottom Line, 15 W. 4th St. $10 (228-6300). . . .Artistic director of the San Francisco Ballet **Helgi Tomasson** inaugurates the **'91–92 City Center Lecture Series** with a lecture on 10/3 at 5:30. At 130 W. 56th St. $10 (581-9707).

TOURS

OLD CHURCHES OF GREENWICH VILLAGE—10/6 at 12:45, a tour of the wide range of ecclesiastic styles in the area. Beginning St. Luke's, 847 Hudson St., and ending with a reception at Grace Church. $12 (924-3895).

ELLIS ISLAND TOURS—10/6 at 10 a.m., a tour with author-historian Oscar Israelowitz, tracing the history of Jewish immigration to New York City. Meet at the Staten Island Ferry Terminal near Ray's Pizza. $20 (718-951-7072).

GREEN-WOOD CEMETERY TOURS—10/6 at 1, historian John J. Cashman leads "Famous American Grave Sites: Tour #2." Meet by the McDonald Ave. and Fort Hamilton entrance. $5 (718-469-5277), Brooklyn.

BEAUTIFUL BROWNSTONE BROOKLYN—10/5 from 10 a.m. to 4, a mini-bus tour with Louis Singer. Leaving from and returning to 325 E. 41st St. $25; reserve (718-875-9084).

NEW YORK DOUBLE-DECKER BUS TOURS—Authentic London double-decker buses complete with guide will stop at ten tourist attractions on a continuous loop from Battery Park to Grand Army Plaza. Tours run daily from 9 a.m. to 6. $25 (967-6008).

ADVENTURE ON A SHOESTRING—10/5 at 3, **Park Avenue,** a tour from 46th to 66th Sts. . . .10/6 at 3, **Murray Hill,** a tour of the area between Madison and Third Ave. from 34th to to 40th Sts. $5; reserve (265-2663).

MANHATTAN MEMORIES—10/5 at 1, **Lower East Side, Chinatown, and the Seaport.** Meet at E. Broadway and Essex St. at Straus Square. $10; reserve (628-9517).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—10/13, 27 at noon: **Peddler's Pack.** A costumed guide will trace the life of an actual immigrant family, as the tour stops at the Daily Forward Building, the Educational Alliance, a yeshiva, and other historic places related to the immigrant experience . . . 10/6, 20 at noon: **Streets Where We Lived.** A multi-ethnic walk focusing on past, present, and changes on the Lower East Side, in Chinatown, and Little Italy. . . .10/6, 13, 20 at 1, **La Dolce Via.** A tour through the Italian-American neighborhood of lower Manhattan focusing on the impact of the Italian culture on New York. From the museum, 97 Orchard St. $12, seniors $11, students $6 (431-0233).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 10/6 at 1, **Beaux-Arts Fifth Ave. and Grand Central Plaza,** $15. . . .10/6 from 11 a.m. to 3:30, **Sephardic Flatbush,** $15. . . .10/6 from 1 to 3:30, **The Texture of Tribeca,** $15. . . .10/6 from 1 to 4, **Unusual Artist's Studios,** $17.

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 unless noted. 10/5, 12, 19, 26 at 6: **Ghosts After Sunset;** meet at Washington Square Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay Street. . . . 10/5, 12, 19 at 6: **Ye Olde Tavern Tour;** meet at Washington Square Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .10/6, 13 at 2: **A Tour Named Jackie;** meet at the Cooper-Hewitt Museum, Fifth Ave. and 91st St., to see the habitats of "the most famous woman in the world." . . . 10/5, 27 at 2: **Ghosts of the Great White Way;** meet in front of the Algonquin Hotel, 59 W. 44th St., for a spooky theatrical tour. . . . 10/5 at 2: **All in the Family;** meet at Old St. Patrick's Cathedral, Prince and Mott Sts., for a look at Godfatherland. . . .10/6 at 2, 10/28 at 6: **Ghosts of the Upper West Side;** meet at 5 W. 73rd St. at Central Park West.

NATURE WALKS—At New York Botanical Garden, 200th St. and Southern Blvd.: guided tours of the **Enid A. Haupt Conservatory,** with its eleven glass houses; Thur. at 1:30, Sat. and Sun. between 11 a.m. and 4. **Forest Tours,** Sat., Sun., and holidays at 1:30 and 3:30, Thurs. at 2. Conservatory admission.

LOOK FOR WILD FOODS—"Wildman" Steve Brill's walks in our town's parks, in search of edible plants in the environment (718-291-6825). Most walks are 11:45 a.m.–3:45. 10/5, Bear Mountain, NY. 10/6, Central Park.

COMPILED BY KATE O'HARA

SPORTS

FOOTBALL—Giants, Giants Stadium, E. Rutherford, N.J. (201-935-8222). 10/6 at 4 vs. Phoenix. All home games are sold out. . . Jets, Giants Stadium, E. Rutherford, N.J. (516-538-7200). Next home game: 10/13 at 4 vs. Houston. Only single seats available.

BASEBALL—Yankees, Yankee Stadium, 161st St. and River Ave. (293-6000), Bronx. $4.50–$12. 10/1–3 at 7:30 vs. Baltimore. 10/4 at 7:30, 10/5–6 at 1:30 vs. Cleveland.

STEPS—Manufacturers Hanover Corp. Challenge Championships, 3.5M, 10/5 at 9 a.m., Park Ave. New York Road Runners Club, 9 East 89th St. (860-4455).

HORSE RACING—Belmont Fall Meeting, 8/28–10/21 (718-641-4700). Daily except Tue.; post time: 1 p.m. $2, Grandstand; $5, Clubhouse.

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

THE PUPPET COMPANY—Harmony Castle. Featuring the Prince Tune, Princess Melody, Sad King Stentor, and an evil magician. Through 4/26: Sundays at 1 and 3. Metropolis Cafe, 31 Union Square (741-1646). $7; reserve.

LITTLE ORCHESTRA SOCIETY—Lolli-Pops Concerts for children 3–5, Dino Anagnost, conductor. **Do You Hear What I Hear?** will teach youngsters what to listen for in music and how to listen to it. Included pieces are Sousa's "Semper Fidelis" and Kling's "Elephant and the Fly." 10/5 at 10:15 a.m. and 11:30 a.m.; 10/6 at 1:15 and 2:30. Florence Gould Hall, French Institute/Alliance Francaise, 55 E. 59th St. (704-2100). $30; reserve; subscription available.

CHILDREN'S MAGIC MATINEE—Performers Brian McGovern and Imam lead this magic matinee–an hour-long show with audience participation; for ages 4–10. Mostly Magic, 55 Carmine St. (924-1472). $10; reserve.

THE PUPPET PLAYHOUSE—Little Red Riding Hood and **The Frog Prince.** Presented by Fantasy Productions. 10/5, 6 at 10:30 a.m. and noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

KID STUFF—Communicating With Children. An exhibit of 60 pieces–toys, books, and learning materials–that are for or about children; through 10/18. The American Institute of Graphic Arts, 1059 Third Ave. (752-0813). Hours: Mon.–Fri. 9:30 a.m.–4:45. Free.

FESTIVALS—The Greenwich Village Fall Festival held by the Children's Aid Society will have crafts, food, entertainment, and activities. 10/5 from 11 a.m.–6. Raindate 10/6. Sullivan St. from W. 4th to Houston Sts. Special children's activities throughout the day at the Greenwich Village Center, 219 Sullivan St. (764-6330). . .**The New York State Big Apple Festival,** which showcases the 30 kinds of apples grown here, will have a children's apple eating contest, hay rides, petting zoo, and more: Kid's Concert on 10/6 at 3; The Clown Prince of Juggling on 10/5, 6 at noon; storytelling on 10/5 at 2; Underwater Dances on 10/5 at 4:30; puppet show on 10/6 at 2, and mural painting on 10/5, 6 from noon–4 (945-0505). Free.

COMEDY/MAGIC HOUR—Lulu the Clown and stand-up comedian David Berardi bring laughter to children ages 3–10. Sun. at 2. Stand-Up NY Comedy Club, 236 W. 78th St. (595-0850). $10.

EEYORE'S—Story Hour. With refreshments; for ages 3–6. 10/6 at 11 a.m. 2212 Broadway at 79th St. (362-0634). Also at 12:30 at 25 E. 83rd St. (988-3404). Free.

BOOKS OF WONDER—Storytelling Sunday. For ages 3 and up. 10/6 at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006). Also at 132 Seventh Ave. at 18th St. at 11:30 a.m. (989-3270). Free.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents **Cinderella**, Sat. and Sun. at 1:30, and **Goldilocks & the Three Bears**, Sat. and Sun. at 3; for ages 2–10; through 11/24. The Courtyard Playhouse, 39 Grove St. (765-9540). $6; reserve.

NEW YORK PUBLIC LIBARY—Free programs. **Meet the Author.** *Moon to Sun, On the River* author and illustrator Sheila Samton will explain how children's books are made and draw pictures; for ages 4–8. 10/2 at 4. Bloomingdale Branch, 150 W. 100th St. (222-8030). . .**The Picture Train: A Children's Film Series.** Featuring "How the Elephant Got Its Trunk" and "Animals of Asia"; for ages 4–8. Paperfolding with Richard Chen to follow. 10/2 at 4; 10/5 at 2:30. Chatham Square Branch, 33 E. Broadway (964-6598). Reserve. . .**Knitting for Beginners.** An intergenerational crafts workshop with Norma Ellman; for ages 6–12. 10/3 at 3:30. St. Agnes Branch, 444 Amsterdam Ave. (877-4380). Reserve. . .**Magic Show.** With David Crasson; for ages 5–12. 10/4 at 3:30. Inwood Branch, 4790 Broadway (942-2445). . .**Music, Movement, and Storytelling.** With Kathy Price van Felix; for ages 4–7. 10/5 at 3. Central Children's Room, Donnell Library Center, 20 W. 53rd St. (621-0636). . .**Intermediate Knitting.** For ages 6–12. 10/7 at 3:30. St. Agnes Branch . . .**Mother Goose Storytimes.** Stories, songs, and other activities with Kathy McQuown; for ages 18–36 months and accompanying adult. 10/8 at 10:30 a.m. First in a series of four. Yorkville Branch, 222 E. 79th St. (744-5824). Reserve.

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

THE HEIGHTS PLAYERS—Snow White and the Seven Dwarfs. A comic, upbeat version of the classic tale directed by Ted Sluberski; for ages 4–12. Sat. and Sun. at 8; through 10/20. Also, 10/11 at 8. 26 Willow Place, Brooklyn (718-237-2752). $5; reserve.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—Hansel and Gretel. Folk songs from Engelbert Humperdinck are interwoven through this tale with Rosina Sweettooth, the silly gingerbread witch; for ages 3 and up. Sat. and Sun. at 12:30. Also, Sun. at 3; through 12/15. The Puppetworks Theatre, 338 Sixth Avenue at 4th St., Park Slope, Brooklyn (718-965-6058). $4; adults $5; reserve.

SUNDAY CONCERTS AT CENTRAL—Opera on the Go. *Listen to two short original opera presentations with* artistic director Jodi Rose and reenact what you've experienced. 10/6 at 2. Central Library, 89-11 Merrick Blvd., Jamaica, Queens (718-291-ARTS). Free.

CENTRAL PARK PROGRAMS—Children's Field Day. *Volleyball, basketball, relays, water-balloon throws,* handball, and board games; for ages 8–16. 10/5 from 11 a.m. to 1. Register at the North Meadow Center or call 348-4867. Enter at 97th St. . .**The Dairy: Jaded Jewelry.** Make your own royal collection; for ages 5–11. 10/5 at 1:30. 65th St., mid-park (794-6564). Free; reserve. . .**Belvedere Castle: Bartholomew & the Oobleck.** Dr. Seuss's story is performed for families by the Wendy Perron Dance Company. 10/6 at 2 and 3. 79th St., south of the Great Lawn (772-0210). Free; reserve.

THE MUSEUM OF TELEVISON AND RADIO—Re-creating Radio. A workshop where children read scripts and operate sound effects to learn about classic mystery, adventure, and science fiction radio programs; for ages 8–13. Saturdays from 10 a.m.–11:30 a.m. 10/5: **Science Fiction.** $5; advance tickets recommended. (621-6600). . .Television adaptations of classic children's books; for ages 7–12. **Weekend Screenings: Jeffery's Ghost.** 10/5, 6 at 1; museum admission. 25 W. 52nd St. (621-6600). Hours: Tue.–Sun. noon–6; *Thurs. until 8.* $3; *adults* $5.

SOUTH STREET SEAPORT MUSEUM—Catch of the Day. Learn about different types of fish and make your own soft sculpture fish to take home in a net; for ages 7–12. 10/3 at 3:30. Reserve; additional $3. . .**Harbor Views.** Make a panoramic view of the harbor; for ages 6–12. 10/6 at 2. (669-9416). Reserve. Children's Center, 165 John St.; tickets at Visitors' Center on Fulton St. or the Pier 16 Ticketbooth (669-9400). Hours: Daily 10 a.m.–5. $3; adults $6.

CHILDREN'S MUSEUM OF MANHATTAN—Family Journey Into Art: Your Perception. Learn more about how to look at art; for ages 7 and up. First in a series of three. 10/5 at 1. **Home Videos: Edit and Add.** Learn to edit your home videos with weird sound and special effects. Bring your own home videotape and a blank tape; for ages 8 and up. 10/5 from 1:45–3:45. **The Hudson Vagabond Puppets.** Sing, dance, and act with puppets as you learn about dinosaurs from different times; for ages 5 and up. 10/6 at 1 and 3. Additional $1 for workshops. Exhibits: **Discover Dinosaurs–**Children can uncover dinosaur fossils from a dig table and see a 34-foot robotic Apatosaurus model that moves and makes sounds, and put together 4-foot dinosaurs with skeleton puzzles. **Early Childhood Center and Pattern Making Workshop—**for toddlers and pre-schoolers. Tisch Building, 212 W. 83rd St. bet. Broadway and Amsterdam Ave. (721-1234). Hours: Sat. and Sun. 10 a.m.–5; Mon–Fri. 1–5; closed Tues.; Thurs. after 3 free to public-school students with identification; $4.

CHILDREN'S MUSEUM OF THE ARTS—Featuring an international children's art gallery, Egyptian Temple environment, reading corner, colored movement ball area, preschool climbing structure, and art studio. Designed for children ages 2–12 and their parents. 75 Prince St. bet. Broadway and Crosby St. (941-9198). Hours: Mon.–Fri. 10 a.m.–6; Sat. and Sun. 11 a.m.–5. $3; under two and over 65, free.

MUSEUM OF AMERICAN FOLK ART—Storytelling. Vit Horejs uses marionettes to tell the legend of William Tell, as well as stories influenced by the German, Italian, and French presence in Switzerland. 10/5 at 2. Eva and Morris Feld Gallery at Lincoln Square, Columbus Ave. bet. 64th and 65th Sts. (595-9533). Hours: Daily, 9 a.m.–9. $2 admission.

AMERICAN MUSEUM OF NATURAL HISTORY—Exhibit: **To Preserve Tibetan Culture: Monks Demonstrate a *Modern* Craft.** Four Tibetan *monks* will make dolls as part of living exhibit to show Tibet's culture, traditional costumes, and lifestyles. 10/4 through 11/8. Hours: Daily, 10 a.m.–5:45; Fri. and Sat. until 8:45. Naturemax Theater, with its four-story-high movie screen, is featuring two films, recommended for ages 5 and up: **Beavers,** which explores the life and habits of nature's great architects, and **Grand Canyon,** a topsy-turvy ride down the Colorado River that captures the scale and vistas of this natural phenomenon. "Beavers" is shown daily at 10:30 a.m., 11:30 a.m., 1:30, 3:30, and 4:30. "Grand Canyon" is shown daily at 12:30 and 2:30. A double feature is shown on Fri. and Sat. at 6 and 7:30. Central Park West at 79th St. (769-5650). $2.50; adults $5; double feature $3.50; adults $7.

HAYDEN PLANETARIUM—Robots in Space. Star Wars friends R2D2 and C-3PO explain how satellites and probes go places too dangerous for astronauts; for ages 7–12. 10/5 at 11:45 a.m. . .**Wonderful Sky.** Explore the day and night sky, from rainbows to sunsets to stars, with images of the Sesame Street Muppets; for ages 3–6. 10/5 at 10:30 a.m. Central Park West at 79th St. (769-5900). $2.50; adults $5; reserve.

BOOKS

HAROLD'S HIDEAWAY THUMB, by Harriet Sonnenschein; illustrated by Jurg Obrist. Preschool–Kindergarten. Simon & Schuster, $12.95.

THE ELEPHANT TREE, by Penny Dale. Preschool. Putnam, $14.95.

THE BIG GREEN BOOK, by Fred Pearce; illustrated by Ian Winton. Grades 2–6. Grosset & Dunlap, $13.95.

THE POWER POP-UP BOOK, by Claudio Vita-Finzi; illustrated by Phil Jacobs. Grades 2–6. Simon & Schuster, $13.95.

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NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 10/2: Ahmad Mansour. 10/3: Dave Brandon Group/Bill Stevens/Steven Anagrost Group. 10/4: Bob Arthurs. 10/5: The Marty Roberts Blues Band. 10/6: David Herman Group. 10/7: Jam Session with Ron Petrides and Esther Blue. 10/8: Matt King Trio. **AE, CB, DC.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 10/2, 3: Peter Leitch Trio with Kirk Lightsey on piano and Bob Cranshaw on bass. 10/4, 5: Mark Morganelli and the Jazz Forum All-Stars. Sets Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

THE BITTER END—149 Bleecker St. (673-7030). 10/2: Dayna B. Kurtz; Twin Fish Band; Black Fish Band; Painted Man; Kati Mac; Paul Clements. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 10/6: Cleo Laine and John Dankworth. 10/8–13: George Benson with The Count Basie Orchestra. Shows Tue.–Sun. at 9 and 11:30, Mon. at 9, 11, and 1 a.m. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 10/2: An Evening of Spoken Word and Music featuring Allen Ginsberg, Ray Manzarek, and Michael McClure. 10/4, 5: Christine Lavin; Vance Gilbert. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 10/5: Jesse Davis Quartet. **AE, CB, DC, MC, V.**

CBGB—315 Bowery (982-4052). Rock club. 10/1: Jill Sobel; Naked Grape; Chain of Fools; Presidential Targets. 10/2: El Kabong; All About Chad; Needle; Antic Hay; Laurels. 10/4: Volcano Suns. 10/5: Surgery. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant with outdoor garden. Through 10/6: Jerry Gonzalez and the Fort Apache Band. 10/7: Clifford Jordan Big Band. 10/8–13: Condon's All-Stars with Clifford Jordan, Jimmy Heath, Roland Hanna, Ray Drummond, and Tootie Heath. **AE, CB, DC, MC, V.**

DELTA 88—332 Eighth Ave., bet. 25th–26th Sts. (924-3499). 10/2: The Black Rock Coalition featuring Jupiter and special guest D'Extreme. 10/4: Saffire; The Uppity Blues Women. 10/5: Carry Nation. **AE, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 10/4: Andy McGann; Johnny Cronin; Maureen Glynn. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 10/6: Bobby Watson and Victor Lewis Horizon with Edward Simon, Essiet Okun Essiet, and Terell Stafford. 10/7: Les Paul Trio. 10/8–13: Buster Williams Quintet. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10, and midnight. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 10/2: Rahn Burton. 10/3–5: Lynne Arriale Duo. 10/6: Chamber Music. 10/7, 8: Closed. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., alternating with song-stylist Grenoldo Frazier. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

INDIGO BLUES—221 W. 46th St. (221-0033). 10/3: Co/Motion. Every Fri. Cadence Tropicale, Sat., Brazilian Night and Sun. Brazilian Energy Sounds. Shows at 9 and 11. **AE, CB, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 10/2: Chuck Wayne Quartet. 10/3: Judy Niemack Quartet. 10/4: Judy Barnett Quintet. 10/5: Valery Ponomarev Quintet. 10/6: Earth Day Benefit - Marty Napolean and Friends. 10/7: Joel Forrester. 10/8: Carol Mennie with Dom Minasi. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. 10/2–4: Pianist John Hicks with Mickey Bass on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 10/2: Big Combo Series. 10/3: Spanish Fly; Hamdoulillah featuring Bachir Attar. 10/4: Elliot Sharp's Carbon. 10/5: Bob Laughton's Rock Show. 10/6: Cowboy Mouth. 10/7: Ed Neumeister's New Hat; Cowboy Mouth. 10/8: Ursa's Door featuring Zeena Parkins and Fish and Roses. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 10/2: The Jim Thackery Blues Band. 10/3: Hubert Sumlin. 10/4, 5: Tino Gonzales and the Santa Fe Blues Band. 10/6: Blues Jam with the Popa Chubby Band. 10/7: Ladies night with the Rhythm Dogs featuring Cookie Watkins. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 10/6: Mel Torme: *The World of Mel Torme with Words and Music*. Shows Tue.–Thu. at 9:15, Fri.–Sat. at 8:45 and 11:15, Sun. at 7:30. 10/8–11/3: Stan Freeman as Oscar Levant in *At Wit's End*. Woody Allen holds forth most Mondays. **AE, DC, MC, V.**

THE O-O CAFE—1495 First Ave., at 78th St. (744-9288). American-continental restaurant with jazz, Wed.–Thu. 8–11, Fri.–Sat. 9–1 a.m. 10/2, 3: Tardo Hammer. 10/4: Mike Longo with Paul West on bass. 10/6: Eve Zanni Trio. **AE, CB, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: The Bob Litwak Group with Scott Hamilton and George Masso followed by jazz-singer Yvonne Roome. Thu.: Stan Rubin Big Band. Fri.: Lou Anderson Big Band followed by Vince Giordano and the Nighthawks Big Band. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars. Mon.: Howie Wyeth Ragtime Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 10/4: L.A. Guns. 10/5: Exploited; Biohazard; Type-O-Negative. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 10/2, 5: The Soft Parade featuring Joe Russo. 10/3: The Machine - A Pink Floyd Show. 10/4: The Disco Rejects with Vini Mad Dog Lopez and Members of Steel Mill. 10/6: Peter May and Mayhem; Joey and the Works. **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Jazz singer-pianist Ken Brauner plays every Tue.–Fri. from 5–9. Janice Friedman's Jazz Trio, Tue. and Wed. from 9:30–1:30 a.m. The Ken Brauner Trio play Thu.–Fri. 9:30–1:30 a.m. Sat.–Mon. guest artists from 7–11. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 10/2: Skatalites. 10/3: Skadanks. 10/4: French Caribbean Superstars. 10/5: Iyakekere. 10/7: Conjunto Imagem. 10/8: Brazilian Jazz with Kenia. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 10/6: Oliver Jones and Ed Thigpen with Rufus Reid. 10/7: The Music of Gil Evans played by the Monday Night Orchestra. 10/8–13: Mal Waldron Quintet featuring Ricky Ford, Chico Freeman, Reggie Workman and Pete LaRoca. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 10/4, 5: Gerald Alston. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. **AE, DC, MC, V.**

TRAMPS—45 W. 21st St. (727-7788). 10/3–5: Walter "Wolfman" Washington. 10/3: John Cleary. 10/4: The Iguanas. 10/5: The Mighty Sweetones. 10/7: Joan Osborne; D'Tripp; Alison Gordy. 10/8–9: The Saw Doctors. 10/8: Black 47. 10/9: Lonesome Val. **AE, MC, V.**

TRUE BLUE—1286 First Ave., at 69th St. (734-2862). Chinese and American restaurant with a 50's look. 10/2: Broken Hearted Blues Band. 10/3: Fosh and the Neighborhood; Gods and Goddesses, The After Midnight Rock Jam. 10/4: The Flames. 10/5: Glass Onion - a Beatles Tribute. 10/6: Unplugged with Clifton Cloud and Doug Mazarin. 10/7: The Rockets with Taryn Hunter. Music nightly from 10. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). **Club Tania Maria:** Shows Tue.–Sun. at 9:30 and 11:30. **Terrace:** Every Mon.: Raphie D'Lugoff Trio, and Sat.–Sun. Singer Lodi Carr. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 10/6: Vincent Herring Quintet. 10/7: The Vanguard Jazz Orchestra. 10/8–13: Jay Hoggard Quartet. **No credit cards.**

VISIONES—125 Macdougal St. (673-5576). 10/2–3: Chip Jackson Quintet. 10/4–5: Andy Laverne QT. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 10/3: The Authority; Foreign Legion. 10/4: First Light; Blazing Redheads. 10/5: Baba Olatunji and his Drums of Passion; Suns of Jubal. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 10/5: Pianist Pete Malinverni with Dennis Irwin on bass and Vernel Fournier on drums. 10/6: Vanessa Rubin and Trio. 10/7–12: Pianist Mike LeDonne with Kenny Washington on drums and Peter Washington on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 10/2: Carrie Lee and the Blue Devils; Norman Nardini. 10/3: OK-OK; From Good Homes. 10/4: Urban Blight; Serious Pilgrim. 10/5: Ronald Shannon Jackson (Red Warrior); New Percy James Trio. **AE, CB, DC, MC, V**

TEXAS—10 E. 16th St. (255-8880). Bar/restaurant featuring "Women in Country" series. 10/5: Kathy Watkins and Wild Thyme. Sets from 9–midnight. **AE, MC, V.**

COMEDY/MAGIC

OSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. Through 10/5: John Ridley, Mark Wilde, Red Johnny and the Round Guy. 10/6, 7: Open mike with Helen Keaney. 10/8–12: Rich Francese and Jay Mohr. Shows Sun.–Thu. at 9, Fri. at 9:30 and 11:30, Sat. at 10 and midnight. **AE, MC, V.**

ATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

OMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri.–Sat. at 9 and 11. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 10/6: The Most Brothers, Jim Mendrinos, Mike Eagan, and others. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner. Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 10/2: Comedy/magicians Imam and Mark Mitton. 10/3: Magicians Eric DeCamps and Margaret Steele. 10/4, 5: Comedy/magician Professor Baxter and comedian Keith Thomas with pianist Rich Sanders. 10/8: Close-up magic of Meir Yedid and Imam. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 10/6: Eddie Brill, Al Lubel, Jon Stewart and Dennis Leary. 10/8–13: Will Durst, Joey Kola, Roger Kabler, and Angela Scott. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon.–Tue. from 8 to midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. 9–11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. live D.J. at 11. **AE, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 10/12, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11:15: Rainie Cole returns with *Always, Patsy Cline.* **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 10/2: Cheryl Stern; Leigh A. Shirkey with John Wallowitch. 10/3: Janet Rubinstein; Skip Shirkey. 10/4: The Flip Side of Neil Sedaka with Rick Skye; Naz Edwards with Wes McAfee. 10/5: Richard Register, Michael Gans and Kevin Chamberlin; Scared Scriptless. 10/6: Rian Keating. 10/7: Jennie Stein; Tracey Venner and Gary Anderson. 10/8: Frank Dain; Ed Barrett. Shows at 8 and 10. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 10/2: Phyllis Pastore; Elaine Kessler. 10/3: Loucas Skipitaris. 10/4: Sylvia Syms; Sharon Douglas. 10/5: Sylvia Syms; Jim Pallone. 10/6: Molly Scates; John Forrester. 10/7: Joel Silberman; Jason Brown. 10/8: Linda Page. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 10/2: J.Q. and the Bandits. 10/3: Steve Andryszewski. 10/4: Lizz Manners; Comedy Show. 10/5: *American Cabaret European Roots,* musical revue; Miss Coco. 10/6: Rumplemayer. **No credit cards.**

THE NILE—327 W. 44th St. (262-1111). Ancient Egyptian style nightclub featuring singers, bellydancers, whirling dervish, and musicians in "Harem Holiday." Shows nightly at 9:30 followed by continuous entertainment from 10:30–4 a.m. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 10/26: Singer-songwriter Lesley Gore. Shows Tue.–Sat. at 9 and 11. **AE.**

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). **Cabaret:** 10/6: Blossom Dearie. **AE, CB, DC, MC, V.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cabaret theater supper club. *Forever Plaid,* Tue.–Fri.at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30... *The Bad and the Horrible,* teens, tramps and truckers romp through B-movie badness, every Mon. at 8 and Wed. at 10:30. **AE, DC, MC, V.**

THE TOWNHOUSE—206 E. 58th St. (826-6241). Supper club. 10/4, 5 from 10:30: *Midtown Madness,* hosted by Ellen Kaye featuring Cleve Douglass and Ellen Kaye. **AE, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 10/19: Susannah McCorkle with *Autumn in New York: A Celebration of the Great Singers and Songs of Manhattan.* Shows Tue.–Thu. at 9:30, Fri.–Sat. at 9:30 and 11:30. **Lobby:** Singer-pianist Buck Buchholz plays the music of Berlin, Porter, Kern, and Gershwin every Wed.–Sat. from 5–8, Sun. 5–10. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 10/26, Tue.–Sat. at 9:30 and 11:30: Singer-actress Karen Akers with *Unchained Melodies.* **Bemelmans Bar:** Through 12/31, Mon.—Sat. from 9:30–12:30: Jazz-pianist-singer Barbara Carroll. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8 to midnight. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Oak Room:** Michael Roberts Tue.–Sat. **Edwardian Room:** Pianist-composer Earl Rose performs from Bach to Berlin to Blues, Tue.–Thu. 7–11. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.–Sat. from 6 to 10. **AE, CB, DC, MC, V.**

U N PLAZA–PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9, and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Alex Johnson plays Tue.–Sat. from 6 to 11. **AE, CB, DC, MC, V.**

PIANO ROOMS

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Continental/Spanish restaurant with Buyumba providing Spanish-flavored piano every Tue.–Sun. from 7:30–11:30. **AE, MC, V.**

DIVA—306 E. 81st St. (650-1928). An intimate new room in a brownstone with singer-pianist Charles De Forest every Mon.–Sat. from 8–12:30 a.m. **MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Fri. from 6–11. **AE, CB, DC, MC, V.**

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WFUV —	**90.7 FM**
WNCN —	**104.3 FM**
WNYC —	**93.9 FM**
WQXR —	**96.3 FM; 1560 AM**

Wed., October 2

2:00/WNCN—Mozart: Serenade No. 13 in G; **Bach:** Cto. for Violin No. 1 in a.

WNYC—The Chamber Music Society of Lincoln Center. **Mozart:** Songs; Trio for Piano, Violin, and Cello in G; **Schoenberg:** Suite, Op. 29.

WQXR—Mercadante: Horn Cto.

3:00/WNCN—Molter: Cto. for Trumpet in D; **Walton:** *Henry V*, Suite.

WQXR—Delibes: *Coppélia*, "Czardas."

4:00/WNCN—Vivaldi: Chamber Cto. in F; **Mozart:** March No. 2 in D.

WQXR—Sarasate: "Navarra," Op. 33.

5:00/WNCN—Albinoni: Cto. for Oboe in g, Op. 9; **J.C. Bach:** Ov. No. 3 in D.

WQXR—Leppard: Grand Duo in C, Scherzo.

6:00/WNCN—Vivaldi: Cto. for Four Guitars No. 10 in b, "L'estro armonico," Op. 3; **Rossini:** *The Thieving Magpie*, Ov.

7:00/WNCN—J. Haydn: Cto. for Piano No. 5 in C; **Rimsky-Korsakov:** *Mlada*, Suite.

WQXR—Mozart: Violin Cto. No. 5 in A, "Turkish."

8:00/WNCN—Bach: Cto.for Harpsichord No. 1 in d; **Goldmark:** *Prometheus Bound*, Ov., Op. 38.

9:00/WNCN—Rachmaninoff: Cto. for Piano No. 3 in d, Op. 30.

Thu., October 3

2:00/WNCN—Tchaikovsky: *Eugene Onegin*, Dances, Op. 24; **Nielsen:** *Masquerade*.

WQXR—Mendelssohn: Sym. No. 9 in C, "Allegro Vivace."

3:00/WNCN—Ernst: Cto. for Violin in B-Flat, Op. 1.

WQXR—Dvorák: *My Home*, Ov.

4:00/WNCN—Vivaldi: Cto. for Strings in g; **Mozart:** March in F.

WQXR—Mozart: Sym. No. 11 in D.

5:00/WNCN—J. Haydn: Divertimento for Winds No. 7 in B-Flat.

WQXR—Borodin: Sonata in b for Cello and Piano, Allegro.

6:00/WNCN—J. Williams: *Cowboys*, Ov.

7:00/WNCN—Telemann: Cto. for Hunting Horn in D.

8:00/WNCN—Clementi: Cto. for Piano in C; **J. Haydn:** Sym. No. 24 in D.

WNYC—Reich: Music for Eighteen Musicians.

9:00/WNCN—Tchaikovsky: Sym. No. 6 in b, "Pathétique," Op. 74.

Fri., October 4

2:00/WNCN—Janácek: "Lachian" Dances; **Bach:** Trio Sonata in g.

WNYC—Respighi: *The Pines of Rome*.

WQXR—Mozart: Piano Sonata in C, Allegro.

3:00/WNCN—Godard: Waltz, Op. 116; **Roman:** Cto. for Oboe in D.

WQXR—Gounod: Little Sym. for Flute and Oboes, Scherzo.

4:00/WNCN—Chopin: Waltz No. 7 in c-sharp, Op. 64.

WQXR—Mendelssohn: Variations Concertantes, Op. 17.

5:00/WNCN—Bernstein: *Candide*, Ov.; **Pisendel:** Sinfonia in B-Flat.

WQXR—Dittersdorf: Sinfonia No. 4 in F, Finale.

6:00/WNCN—J. Haydn: Divertimento for Winds No. 46 in B-Flat, "St. Anthony Chorale."

7:00/WNCN—J. Haydn: Sym. No. 59 in A, "Fire."

WQXR—R. Strauss: Violin and Piano Sonata in E-Flat.

8:00/WNCN—Mendelssohn: Cto. for Violin and Strings in d; **Cambini:** Sym. in D.

WNYC—Mozart: Violin Cto. No. 1 in B-Flat.

9:00/WNCN—Bizet: Sym. in C.

WQXR—The Detroit Symphony Orchestra. **Barber:** *School for Scandal*, Ov.; **Saint-Saëns:** Piano Cto. No. 5 in F, "Egyptian." Soloist: Hollender; conductor: Jarvi.

Sat., October 5

10:00 a.m./WNCN—Mozart: Cto. for Piano No. 14 in E-Flat; **Liszt:** *Les Preludes*.

WQXR—Vaughan Williams: *Fantasia on a Theme by Thomas Tallis;* **Maldere:** Sym. in g.

11:00 a.m./WNCN—J. Haydn: String Qt. in F, "Serenade," Op. 3.

WQXR—Gershwin: Second Rhapsody for Piano and Orch.; **Beethoven:** *Léonore*, Ov., No. 3.

12:00/WNCN—C. Stamitz: Cto. for Flute and Oboe in G.

WQXR—Mozart: Theme and Five Variations in G; **Martines:** Sinfonia in C.

1:00/WNCN—Beethoven: Sym. No. 3 in E-Flat, "Eroica," Op. 55.

1:30/WQXR—Saturday Afternoon at the Opera. **Donizetti:** *Don Pasquale*. Cast: Bruscantini, Freni, Winbergh, Nucci; conductor: Muti.

2:00/WNCN—Brahms: Clarinet Sonata No. 1 in f, Op. 120; **Respighi:** *The Birds*.

WNYC—Rheinberger: Toccata in c, Op. 115; **Nielsen:** Violin Sonata No. 2.

3:00/WNCN—Grainger: *The Warriers*.

4:00/WNCN—Boccherini: String Qnt. in A, Minuet in E; **J. Haydn:** Divertimento No. 2 in G, Op. 100.

5:00/WNCN—Bach: Cto. for Two Violins in d.

WQXR—Arriaga: Qt. No. 1 in d; **Mozart:** Oboe Qt. in F.

6:00/WNCN—Khachaturian: *Spartacus*, Adagio; **J.C.F. Bach:** Cto. for Harpsichord in E.

7:00/WNCN—Prokofiev: *Lt. Kijé*, Suite, Op. 60; **Quantz:** Cto. for Flute in G.

8:00/WNCN—Mozart: Cto. for Violin No. 4 in D.

WQXR—The Cleveland Orchestra. **Webern:** *Im Sommerwind;* **Schubert:** Sym. No. 8 in b, "Unfinished"; **Mozart:** Piano Cto. No. 21 in C. Conductor: von Dohnànyi.

9:00/WNCN—Mendelssohn: Octet in E-Flat, Op. 20.

Sun., October 6

10:00 a.m./WNCN—Paisiello: Cto. for Mandolin in E-Flat; **Dvorák:** Sym. No. 9 in d, "From the New World," Op. 95.

WQXR—Sibelius: Sym. No. 6 in d, Op. 104; **Hummel:** Grand Serenade No. 1, Op. 63.

WNYC—Vaughan Williams: *Fantasia on Greensleeves;* **Suk:** Serenade for Strings.

11:00 a.m./WNCN—Liszt: *Mazeppa*.

WQXR—Mozart: Piano Cto. No. 17 in G; **Shostakovich:** Ballet Suite No. 3.

12:00/WNCN—Bach: "Brandenburg" Cto. No. 6 in B-Flat; **Mozart:** Violin Sonata No. 26 in B-Flat.

1:00/WNCN—The Chicago Symphony Orchestra. **Mozart:** Cto. for Piano No. 17 in G; **Bruckner:** Sym. No. 4 in D, "Romantic."

WNYC—Mozart: Flute Qt. in A; **Dvorák:** Romantic Pieces, Op. 75; **Prokofiev:** Piano Cto. No. 5.

WQXR—Kabalevsky: *The Comedians*, Suite.

2:00/WQXR—Delibes: *Le Roi S'Amuse*, Ballet Music; **Wieniawski:** Variations on an Original Theme.

3:00/WNCN—Beethoven: Piano Sonata No. 14 in c-sharp, "Moonlight," Op. 27; **J. Haydn:** String Qt. No. 6 in A, Op. 9.

WQXR—Vivaldi: Cello Sonata No. 2 in F.

4:00/WNCN—Rimsky-Korsakov: *The Snow Maiden*, "Dance of the Tumblers"; **Vivaldi:** Cto. for Violin in e.

WQXR—Mozart: Clarinet Cto.in A; *The Magic Flute*, Final Scenes.

5:00/WNCN—Suppé: *Poet and Peasant*, Ov.; **C.P.E. Bach:** Trio Sonata in D.

6:00/WNCN—Sibelius: Finlandia, Op. 26.

7:00/WNCN—Ravel: *Bolero;* **Corelli:** Cto. Grosso No. 8 in g, "Christmas," Op. 6.

8:00/WQXR—"Sunday Night Opera House." **Debussy:** *Pélleas et Mélisande*. Cast: Von-Stade, Stilwell, Denize, Van Dam, Raimondi; conductor: Karajan.

9:00/WNCN—Beethoven: Sym. No. 7 in A, Op. 92.

WNYC—Kodály: *Háry János*, Suite.

Mon., October 7

2:00/WNCN—Prokofiev: Sym. No. 1 in D, "Classical," Op. 25; **A. Salieri:** Cto. for Flute and Oboe in C.

WNYC—The New Jersey Chamber Music Society. **C.P.E. Bach:** Qt. in D; **Mozart:** Clarinet Qnt.

WQXR—Jenkins: Suite.

3:00/WNCN—Handel: Cto. Grosso No. 11 in A, Op. 6; **Walton:** *Facade*, "Popular Song."

WQXR—Mozart: Three German Dances.

4:00/WNCN—Bach: Toccata and Fugue in d; **Telemann:** Cto. for Violin No. 9 in g.

WQXR—Copland: *An Outdoor Overture*.

5:00/WNCN—Gershwin: Three Preludes for Piano; **Vivaldi:** Cto. for Bassoon in F.

WQXR—Pachelbel: Canon for Three Trumpets and Strings.

6:00/WNCN—Handel: *Saul*, Trio Sonata in C; **Wagner:** *Rienzi*, Ov.

7:00/WNCN—Copland: *Rodeo*, "Buckaroo Holiday."

WQXR—Tchaikovsky: Suite No. 3 in G.

8:00/WNCN—F. Benda: Cto. for Flute in e; **Mendelssohn:** Piano Sonata in B-Flat, Op. 106.

WNYC—Adams: *The Death of Klinghoffer*.

9:00/WNCN—Rimsky-Korsakov: Scheherazade, Op. 35.

WQXR—The Boston Symphony Orchestra. **Rossini:** *William Tell*, Ov.; **Mendelssohn:** Sym. No. 3, "Scottish." Soloist: Galway; conductor: Norrington.

Tue., October 8

2:00/WNCN—Enesco: "Romanian" Rhapsody No. 1 in A, Op. 11; **Rimsky-Korsakov:** Cto. for Piano in c-sharp, Op. 30.

WNYC—The Los Angeles Philharmonic. **Copland:** *Our Town;* **Nielsen:** Flute Cto.; **Sibelius:** Sym. No. 7.

WQXR—Brahms: Hungarian Dances.

3:00/WNCN—Naudot: Cto.for Recorder in C, Op. 17.

WQXR—Gout: *Capriol*, Suite.

4:00/WNCN—Vivaldi: Cto. for Strings in g.

WQXR—Tchaikovsky: Suite No. 1 in d, Scherzo.

5:00/WNCN—J. Strauss: *Gypsy Baron*, Ov.; **Purcell:** *The Fairy Queen*, Suite No. 1.

WQXR—Geminiani: Cto. Grosso No. 2 in d, Op. 7.

6:00/WNCN—Suppé: *Light Cavalry*, Ov.; **Vivaldi:** Cto. for Bassoon in a.

7:00/WNCN—Cimarosa: Cto. for Oboe in C.

WQXR—Schumann: Qnt. in E-Flat for Piano and Strings, Op. 44.

8:00/WFUV—"A Box at the Opera." Excerpts from various composers.

WNCN—Schumann: String Qt. in F, Op. 41; **Bach:** Cto. for Oboe in F.

WNYC—Ravel: *Le Tombeau de Couperin*.

9:00/WNCN—Copland: *Appalachian Spring*.

WQXR—Mozart: Trio for Piano, Clarinet, and Viola in E-Flat.

TELEVISION HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX •
13 WNET
21 WLIW
31 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
MAX Cinemax
CUNY City University Television
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
TLC The Learning Channel
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
NICK Nickelodeon
SHO Showtime
SC Sportschannel
TBS *Turner* Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., OCT. 2

8:00 p.m.
11 Poltergeist (1982). Sensationally effective haunted-house movie about an ordinary American family living in a suburban house haunted by ghosts. Scary but not sadistic, violent but not bloody. With Craig T. Nelson, JoBeth Williams. Produced by Steven Spielberg, directed by Tobe Hooper. (2 hrs.) The family is once again tormented by supernatural forces, only less interestingly, in **Poltergeist II: The Other Side,** Thursday at **8:00 p.m.**

13 49 Great Performances—"Everybody Dance Now." Those music videos by Madonna, Paula Abdul, et al.—just where do they get those dances? From the street, of course. Here's a look. (1 hr.) Also shown at **10:00** on **21** and Sunday at **10:00 p.m.** on **13** and **49**.

TNT Quo Vadis? (1951). Robert Taylor and Deborah Kerr must court delicately, as he is a Roman commander and she is a Christian. A sprawling, colorful *portrait of* Nero's Rome. Kerr again at **11:45** in **King Solomon's Mines** (1950), teaming with Stewart Granger and Richard Carlson to find a lost diamond mine (2 hrs. 15 min.).

8:05
TBS Dr. No. (1963). The first and the best James Bond thriller successfully mixes sex, violence, and camp humor. Sean Connery is *the definition of suave* as he battles the evil Dr. No and rescues the barely clad Ursula Andress, all without wrinkling his sharp suit. (2 hrs. 25 min.)

9:00
2 25th Annual Country Music Association Awards. A two-hour live special from the Grand Ole Opry House with host Reba McEntire and guests that include President and Mrs. George Bush.

13 49 Edge. (See page 28.) The debut of a new monthly magazine series in which host Robert Krulwich looks into America's cultural phenomena, from the Grateful Dead to Court TV to paraplegic cartoonist John Callahan. Joining Krulwich are Buck Henry, Harry Shearer, Lynda Barry, and James Wolcott. (1 hr.)

9:30
A-E Disaster Chronicles. A new one-hour series devoted to disasters both natural and man-made: earthquakes, fires, floods, volcanoes, explosions, and so on.

HBO The Making of a Champion: Kim Zmeskal. A half-hour special about a fourteen-year-old gymnast's rigorous preparation for a championship meet.

10:00
13 Remembering Marilyn. A documentary about Marilyn Monroe with the late Lee Remick as host, and interviews with Robert Wagner, Robert Mitchum, and Susan Strasberg. (50 min.)

10:30
TBS Once Upon a Time in the West (1969). The long version—a real classic. Steely-eyed assassin Henry Fonda and gunslingers Jason Robards and Charles Bronson make Sergio Leone's spaghetti Western hum and churn. Broad and funny but chilling, too. (3 hrs. 30 min.)

11:30
BRV The South Bank Show: Evelyn Glenne. A profile of the deaf Scottish musician, acclaimed as one of the world's best solo percussionists. (1 hr.)

12:30 a.m.
13 Q.E.D. A British series that attempts to solve some of life's more interesting mysteries. Tonight, "Acts of God," about freak weather conditions. (30 min.)

THU., OCT. 3

8:00 p.m.
9 Wiseguy. The two-hour pilot of the series that starred Ken Wahl as an on-the-edge cop, a federal agent not afraid to mix it up with the bad guys.

11 Poltergeist II: The Other Side (1986). See Wednesday at 8:00 p.m. (2 hrs.)

21 Infinite Voyage—"Secrets From a Frozen World." A world like no other: Antarctica and the Southern Ocean, which surrounds it. (1 hr.) Also shown Saturday at **8:00 p.m.** on **13**.

TNT Gigi (1958). Vincente Minnelli's very sweet picture—aided by a Lerner and Loewe score—based on Colette's story of a young French courtesan in training (Leslie Caron). With Maurice Chevalier, Louis Jourdan, Hermione Gingold, Eva Gabor, Jacques Bergerac. (2 hrs. 30 min.)

8:30
13 The Nat "King" Cole Show. The first of 25 "lost" episodes of the singer's fifties variety show, which featured Nelson Riddle's orchestra and a slew of great musical guests. (30 min.) To be shown weekly at this time and Fridays at **10:30 p.m.**

9:00
13 21 49 Mystery!—"Devices and Desires." (Reviewed in this issue.) The first installment of a new six-part mystery series based on a P. D. James thriller; starring Roy Marsden, Susannah York, Gemma Jones, James Faulkner. (1 hr.) Also shown Friday at **9:00 p.m.** on **50**.

9:30
4 The Tonight Show Starring Johnny Carson: 29th Anniversary. The twenty-ninth and last, as Carson steps down after this year. Old jokes and new ones in this live special, with help from Doc Severinsen and the ubiquitous Ed McMahon. (1 hr. 30 min.)

10:30
TNT Fame (1980). Alan Parker's vivid, juicy musical about teenage actors, dancers, and musicians at New York's High School of Performing Arts. (2 hrs. 55 min.)

1:25 a.m.
TNT Romeo and Juliet (1968). Some will claim that Franco Zeffirelli's film of Shakespeare's tragic romance is the best of all; others find it cloying. See for yourself. With Leonard Whiting and Olivia Hussey as the star-crossed young lovers. (3 hrs. 5 min.)

2:00 a.m.
11 Found Money. A sharp little 1983 TV movie starring Dick Van Dyke and Sid Caesar as former bank employees—Van Dyke an exec who was pushed out, Caesar a fired security guard—who *conspire to redistribute the* bank's wealth. (2 hrs.)

FRI., OCT. 4

7:00 p.m.
FAM Black Beauty (1971). James Hill's version of the Anna Sewell book is not great but perhaps as good as they come. Mona Freeman, Walter Slezak, and Mark Lester star in the story of the beautiful horse, that, although it is shuttled from owner to owner, receives the undying love of one little girl. (2 hrs.)

7:30
9 The **New York Mets,** tails between their legs, whimper into the off-season against the **Philadelphia Phillies** tonight and Sunday at **1:30.** Wait till next year.

8:00
4 Real Life With Jane Pauley. A profile of Bob Kerrey, the Nebraska senator who's declared himself a Democratic candidate for president. (30 min.)

A-E The Secret Files of J. Edgar Hoover. Everybody's got his favorite Hoover stories, and here are some of the better ones: about the files he kept on various Kennedys, movie stars, and the like, and the strong-arm methods he used to keep his FBI in line. (1 hr.)

TNT Ben-Hur (1959). Only if you have no other plans for the evening. William Wyler's big, heavy, solemn epic of the Roman Empire, starring Charlton Heston as the Jewish prince who becomes a galley slave and then takes up Christianity. (4 hrs. 30 min.)

8:30
2 Brooklyn Bridge. (Reviewed in this issue.) (30 min.)

9:00
2 60 Minutes: The Entertainers. (See page 31.) A two-hour special, culled from the show's 23 years of archives, about the biggest names in show biz.

13 49 Moyers/20 Years of Listening to America. Clips from the journalist's two decades on public TV, including interviews with Joseph Campbell, Joe Namath, Lillian Hellman, and Ronald Reagan. (1 hr. 30 min.) Also shown Sunday at **6:30 p.m.** on **21**.

SHO Dean R. Koontz's Servants of Twilight. A new movie based on Koontz's novel about a mother whose child is thought by members of a religious cult to be the anti-Christ. With Belinda Bauer. (1 hr. 35 min.)

USA Beyond Reality. A new series featuring dramatizations of paranormal events. (30 min.) Also shown Saturdays at **10:30 p.m.**

10:00
7 20/20. On the eve of Dave Dravecky Day in California, Barbara Walters profiles the San Francisco Giants pitcher who, when struck with cancer, was forced to have his arm and shoulder amputated. (1 hr.)

10:35
SHO Elayne Boosler: Live Nude Girls. Stand-up comedienne Boosler takes on relationships, the fitness craze, and men's misconceptions about women. (1 hr.)

1:30 a.m.
21 Young and Innocent (1937). A charming Hitchcock film about a chase for a killer. Lots of local English color and character comedy, and, in the thrilling final scene, where the murderer is cornered in a large hotel, one of the most dramatic camera movements in film history. (1 hr. 20 min.)

4:10 a.m.
21 The Trial (1963). Anthony Perkins and Jeanne Moreau star in a meeting of two great minds: Orson Welles, who directed and appears, and Franz Kafka, who wrote this chilling story of a man arrested for God knows what. (1 hr. 50 min.)

SAT., OCT. 5

12:30 p.m.
13 Old Ways, New Ways. A look at a Peek Freans factory about to be closed for good, some 82 years after a biscuit-making documentary was shot there. (30 min.)

2:30
11 Greystoke: The Legend of Tarzan, Lord of the Apes (1984). The son of the shipwrecked Lord and Lady Greystoke is orphaned and raised by apes, who do just fine. Eventually the young man is returned to his

grandfather (Ralph Richardson) in Scotland, where Tarzan turns out to be a better Edwardian than any of the fops raised in nurseries. (2 hrs. 30 min.)

3:30
4 Reebok Arnold Schwarzenegger Body Building Classic. Both men and women vie for titles and dollars, with the tournament's namesake doing the sportscasting. (30 min.)

4:00
4 Million Dollar Mile. Ten of the world's fastest milers—including record-holder Steve Cram of Norway—get together in Djakarta, Indonesia, to run their hearts out. The incentive? A tidy $1 million for anyone who sets a new world record. (30 min.)

5:00
TDC Inside Story: Children of God. A look at the police of South Africa, formerly the upholders of apartheid, now beset with different if no less difficult duties. (1 hr.)

7:00
21 Reid About the U.S.S.R. Jimmy Reid, the British ex-Communist, recently returned to the Soviet Union for the first time in years years (before the recent coup, though) to see what had changed and what hadn't. Part 1 of 3. (1 hr.)

49 Desert Under Siege. California's desert land may be beautiful, but it's got its share of troubles: from strip-mining to urbanization to off-road vehicles. (30 min.)

8:00
2 Brotherhood of the Gun. A new TV Western about a Civil War hero, Zach Hollister, who puts in time as an outlaw before turning on his heel to become a deputy sheriff. With Brian Bloom, David Carradine. (2 hrs.)

9 La Cage aux Folles (1979). Ugo Tognazzi and Michel Serrault star as gay lovers and owners of a Saint-Tropez nightclub in this hilarious boulevard farce. Tognazzi's son wants to marry the daughter of the most respectable family in France, and when the family comes to dinner, disaster strikes. (2 hrs.)

11 Fresh Horses (1988). Andrew McCarthy plays a young college student who, though engaged to a most respectable woman, falls for a young girl from the wrong side of the tracks (sort of), played by Molly Ringwald. David Anspaugh directed this not unsuccessful drama. (2 hrs.) Also shown Sunday at **3:00 p.m.**

9:00
13 The Asphalt Jungle (1950). John Huston's minor masterpiece of mood and suspense, ironic and realistic, about jewel thieves being tracked down after an elaborate heist. With Sterling Hayden, Sam Jaffe, Louis Calhern, Jean Hagen, Marilyn Monroe, and Marc Lawrence. (1 hr. 55 min.) Also shown Tuesday at **midnight.**

NICK F Troop. The return of the off-the-wall sixties sitcom about the daily absurdities at Fort Courage, commanded by Captain Wilton Parmenter (Ken Berry). With Forrest Tucker, Larry Storch, and Melody Patterson. All 65 episodes to be shown here, weekend nights at **9:00 p.m.** (30 min.)

10:00
21 The Sandbaggers. The return of the series starring Roy Marsden as the ruthless operations chief for the British Secret Intelligence Service. (1 hr.)

HBO World Championship Boxing. Undisputed lightweight champ Pernell Whitaker takes on Jorge Paez, a No. 1 contender and former featherweight champ. Also, Edwin Rosario, who holds the WBA's junior welterweight crown, meets Akinobu Hiranaka.

MIDNIGHT
21 The Stranger (1946). It's shown a lot, and it deserves to be: Orson Welles's picture about an escaped Nazi war criminal (Welles) living a quiet life, about to take the innocent Loretta Young as his wife. With Edward G. Robinson. (1 hr. 40 min.)

2:30 a.m.
11 Alice Doesn't Live Here Anymore (1975). A widow of a truck driver struggles to make a new life for herself and her young son. Martin Scorsese's ambitious movie (on which the TV series *Alice* was based) features a superb, Oscar-winning performance by Ellen Burstyn. With Kris Kristofferson and Harvey Keitel. (2 hrs.)

SUN., OCT. 6

11:00 a.m.
2 Confronting AIDS: Compassion and Conflict. A look at how different religions—despite moral and theological conflicts—are helping their followers deal with AIDS. (30 min.)

12:30 p.m.
TMC Arachnophobia (1990). An immensely good-humored horror movie about an arrogant entomologist (Julian Sands) who captures a giant poisonous Venezuelan tarantula, which takes up residence in the barn of a young doctor (Jeff Daniels) in California. (2 hrs.)

1:00
4 The hard-luck **New York Jets** take on the down-on-their-luck **Cleveland Browns** in the Dog Pound.

11 Fire With Fire (1986). A pleasant enough movie about a love affair between a young man in a juvenile detention camp and a girl in a nearby Catholic boarding school. With Virginia Madsen, Craig Sheffer, and Kate Reid. (2 hrs.)

2:00
13 The American Experience—"LBJ." A rebroadcast of the new two-part documentary biography of Lyndon Baines Johnson. With narrator David McCullough; featuring interviews with Lady Bird Johnson, Clark Clifford, John Connally, Dean Rusk, others. (4 hrs.)

2:30
MAX Dirty Dancing (1987). It's the summer of 1963, and Baby (Jennifer Grey), an overprotected Jewish girl, teams up with a working-class dance instructor, Johnny Castle, (Patrick Swayze). The film is full of clichés but irrepressibly fun. (2 hrs.)

5:00
AMC Three films starring Burt Lancaster—none of them outstanding but all worthwhile. First, **Desert Fury** (1947), with Burt as a tough-guy cop who falls for the wrong gal. At **7:00, I Walk Alone** (1947), with ex-con Lancaster double-crossed by partner Kirk Douglas. Another double-cross at **9:00,** in **Criss Cross** (1949), a *film noir* with Dan Duryea and Lancaster fighting it out over the loot and Yvonne DeCarlo; featuring Tony Curtis's screen debut (1 hr. 30 min.).

6:00
9 Class (1983). Rob Lowe plays a prep-schooler who falls for the much older, divine Jacqueline Bisset, unaware of exactly who she is. Innocuous enough, with a few laughs. (2 hrs.)

8:00
13 49 Columbus and the Age of Discovery. (Reviewed in this issue.) A mammoth new documentary—seven one-hour parts—about the legacy of Christopher Columbus. Parts 1 and 2 tonight. The series plays out Monday, Tuesday, and Wednesday nights at **8:00 p.m.**

HBO Ghost (1990). The cable debut of the romantic thriller starring Patrick Swayze as a murder victim who, through the magic of film, tries to warn his wife (Demi Moore) that she's also in danger. With Tony Goldwyn and Whoopi Goldberg, whose portrayal of a medium won her an Oscar. (2 hrs. 10 min.)

9:00
2 Fire in the Dark. Olympia Dukakis, Lindsay Wagner, and Jean Stapleton star in a new TV drama about an aging widow (Dukakis) whose family realizes that they can't care for her at home. (2 hrs.)

4 Babe Ruth. Stephen Lang plays the Babe in this new drama, chronicling the larger-than-life exploits of baseball's most famous slugger. With Bruce Weitz as Yankee manager Miller Huggins and, in a small role, Pete Rose as Ty Cobb. (2 hrs.)

7 The Heroes of Desert Storm. A two-hour docudrama about the Persian Gulf war; although the movie is based on true stories and utilizes news footage, it's largely a dramatization.

9:30
5 Ray Charles: 50 Years in Music, Uh-Huh! Quincy Jones, M. C. Hammer, and Robert Townsend are the hosts of this special in which the legendary Charles is joined by everybody who's anybody in music, including Stevie Wonder, Willie Nelson, Patti LaBelle, and scores more. (1 hr. 30 min.)

10:10
HBO Sessions. (Reviewed in this issue.) A new weekly series, created by Billy Crystal, about 42-year-old Dan Carver's mid-life crisis. Starring Michael McKean and, as his therapist, Elliott Gould. (30 min.)

11:00
13 Independent Focus. Several of tonight's independent films portray American Indians, including *River People: Behind the Case of David So Happy,* which involves a lawsuit over fishing rights in the Columbia River. (1 hr. 50 min.)

BRV Tosca. Puccini's grand heroine is sung by the Hungarian-born soprano Eva Marton in this production by the Australian Opera. (2 hrs. 30 min.)

MON., OCT. 7

7:30 p.m.
MSG The new-look **New York Rangers** play their home opener in the new-look Madison Square Garden against a decidedly old-time foe, the **Boston Bruins.**

8:00
13 49 Columbus and the Age of Discovery. Parts 3 and 4. (See Sunday at 8:00 p.m.) (2 hrs.)

9:00
4 I'll Fly Away. (Reviewed in this issue.) The pilot of a new dramatic series—whose regular time slot is Tuesdays at **8:00 p.m.**—starring Sam Waterston as a righteous southern lawyer during the fifties. With Kathryn Harrold, Regina Taylor. (2 hrs.)

TDC On Location With Art Wolfe. Tag along with the renowned nature photographer as he wends his way across the wilds of Alaska. (1 hr.)

10:00
13 C. Everett Koop, M. D.—"Hard Choices." The first segment of a five-part series in which Koop, the former U.S. Surgeon General who vociferously advocated AIDS prevention and denounced smoking, holds forth on a great variety of health-care issues. (1 hr.) Also shown Tuesday at **8:00 p.m.** on **21**.

2:00 a.m.
11 Islands in the Stream (1977). George C. Scott's solid craftmanship, as a great aging sculptor on an island in the sun, has enough gusto to keep this adaptation of the Hemingway novel at least half alive—in a plodding way. With Claire Bloom and David Hemmings. Franklin Schaffner directed. (2 hrs.)

TUE., OCT. 8

8:00 p.m.
4 I'll Fly Away. (See Monday at 9:00 p.m.) Season premiere. (1 hr.)

5 The Fly (1986). David Cronenberg's remake of the solemnly inept *Fly* of 1958 is a new horror classic. Scientist Seth Brundle (Jeff Goldblum) accidentally merges with a fly and is gradually reborn as an insect. His transformation, developed in astonishing detail, is both grotesque beyond belief and extraordinarily moving. With Geena Davis. (2 hrs.)

13 49 Columbus and the Age of Discovery. Parts 5 and 6. (See Sunday at 8:00 p.m.) (2 hrs.)

A-E Biography—"Muhammad Ali." A brand-new look at The Greatest, the boxer born Cassius Clay who talked and danced and punched his way to the very, very top. Offering their observations are, among others, Arthur Ashe and James Earl Jones. (1 hr.)

MAX Internal Affairs (1990). Having failed as a leading man, Richard Gere triumphs as a sleaze. In British director Mike Figgis's tense, exciting, and fun movie, Gere plays a Los Angeles cop who is a murderer, adulterer, and betrayer of friends; Andy Garcia is winning as the young and ambitious cop from Internal Affairs. (2 hrs.)

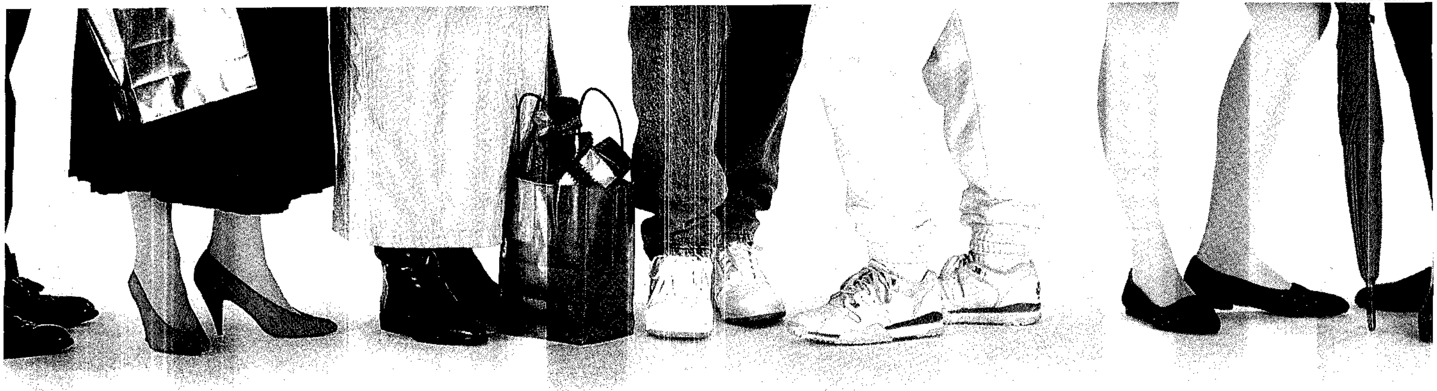
TNT Tribute to a Bad Man (1956). James Cagney is terrific as the title character, a nasty rancher who finds that toning down the tough stuff can help immeasurably, especially when it comes to romance. (2 hrs.)

8:30
2 American League Championship Series. Dick Stockton and Jim Kaat broadcast the action in this first game of a best-of-seven series to determine which American League team goes to the World Series.

9:00
21 How Do You Thank Anyone for a Heart? Stories about a variety of organ recipients, including one woman who was able to trade in her diseased heart for a healthy one. (1 hr.)

10:00
13 49 Myth of the Maya: Popol Vuh. Patricia Amlin's animated film that dramatizes the Mayan creation myth, which includes a resurrection, forbidden fruit, and descent into the underworld. (1 hr.)

2:00 a.m.
11 Lovesick (1983). Sophisticated, charmingly unimportant comedy written and directed by Marshall Brickman. Dudley Moore is the bored New York psychoanalyst who rebels by falling in love with a neurotic young playwright, played by Elizabeth McGovern. With Alec Guinness as Sigmund Freud. (2 hrs.)



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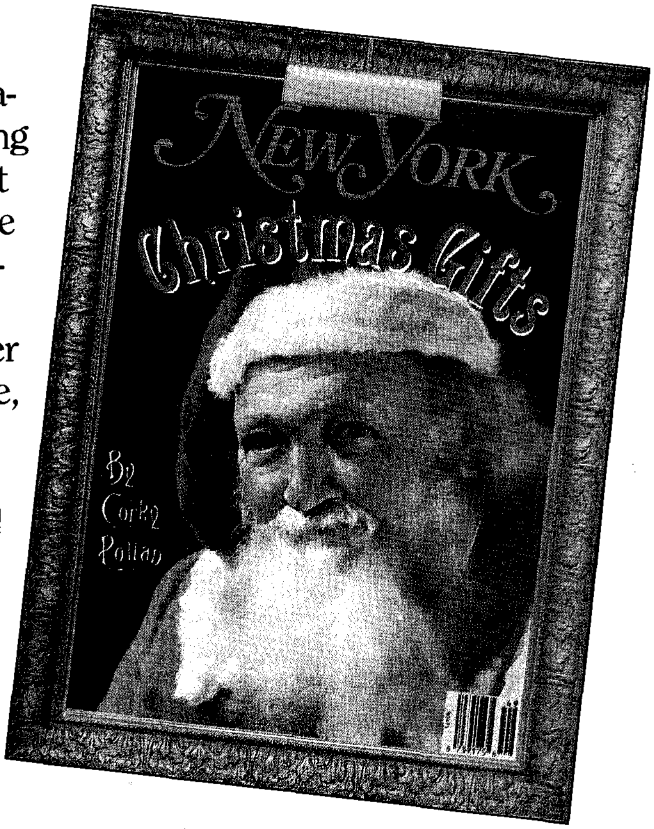

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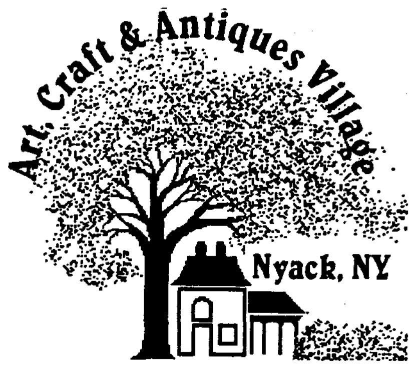

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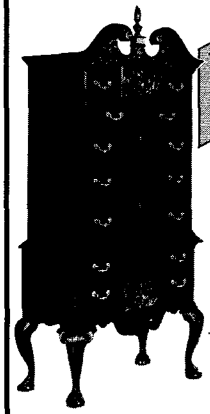

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MD With The Right Prescription—28, Jewish (nonreligious), 5'8", nice looking, athletic, playful, thoughtful; loves fine dining, shows, museums and more. Searching for an attractive, educated woman, 22-31, who is good humored, warm and unpretentious. Photo/phone. 8852 ✉ ☎

Attractive, Athletic Lawyer—Early 50s, seeks attractive Asian or black female (25-45). NYC. Photo/phone. 2351 ✉

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Surprise Me—In this average world, I am seeking unique, 62-plus man - cultured, kind, successful - for this tall, slim, lovely lady with elegant life style. 2345 ✉

Well-Traveled, All-American Guy—Warm, sincere, multilingual, successful health science professional, 36, seeks Ms. Right (29-32) for serious relationship. Like me, you are exceptionally bright, attractive, creative, level-headed, fit and fun. I love children, music, film, the theater, old houses and the outdoors (from canoeing and hiking to ice skating and cross-country skiing). Tell me about yourself! Photo appreciated. 7101 ✉

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Tall, Good-Looking, Sincere—Compassionate, fun-loving, easygoing male, 30 - loves film, dancing, theater and the City. Seeks an attractive, intelligent girl, 24-33, with a sense of humor and a love of life, to share happy times together. Photo and note. 8847 ✉

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Me: Glamorous, Bright, Green-Eyed—Tall, sensitive, high-energy Jewish woman - with sense of style, sense of humor and grown children. You: accomplished, handsome, funny, fit professional/high achiever, cultured, mature 40 to youthful 60. Us: to be determined. Photo/bio/phone. 2381 ✉ ☎

Leg Men Look Out!—Striking, sophisticated, fun and intelligent, Jewish blond beauty, 30, seeking handsome, fun(ny), ambitious, smart man. Photo. 8840 ✉

Eligible Bachelor—41, Jewish executive who enjoys sports, fine dining, country living, animals, travel, would like to meet a very attractive professional woman between the ages of 28-40 to explore possibility of a lasting relationship. 2366 ✉

Tall, Attractive Stanford PhD—40, Jewish, former Ivy League professor, now CEO of extraordinarily successful Wall Street firm, seeks very smart, very witty, very kind, very pretty, very real person of the female variety, 25-33. On a good day, I'm kind, powerful, sensitive, creative, and attuned to the subtle distinctions that seem to make some things remarkable, absurd, beautiful, funny, poignant, or otherwise worthy of special attention. While physically fit, I am incapable of either catching a football or fixing a toaster, and am not very good at getting up in the morning. I always clean my plate, rarely harm small animals, and had nothing to do with the savings and loan crisis. Please send letter with photo and phone. Please. 2222 ✉

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By appointment only 212-935-9350

Tall, Dark, Handsome Professional—Very fit, witty, spontaneous, sensual, warm heart, integrity, and financially secure. Seeks intelligent, tall (5'7"-5'10"), very pretty female with great figure (my hobby is sculpting and painting). Your interests: travel, the arts - clear, nonsuperficial conversation. You are looking for fun, romance and a permanent partner. Your age should be between 25 and 35. Note/photo/phone. 7070 ✉ ☎

Quick Wit And Slow Dancing—Attractive, green-eyed brunette, 38, investment banker, ready for the big time with the right guy. Likes Mattingly, Hostetler, Magic; Ella, Sondheim and Connick; Alta, Deer Valley and Vail; Christie, Clancy, and the Sunday Times crossword. Anything in common? Letter/photo. 7079 ✉

Pretty, Witty And Wise—28, attractive, slim professional female - intense but silly, cautious but jumps out of airplanes, athletic but loves to nap. Seeks 30ish male who is an active, handsome sweetheart. Photo/note. 7089 ✉

Handsome MBA - Financial Analyst—38, 5'10", 170, Jewish - into books, jazz, classical, spectator sports. Seeks educated female partner. 2343 ✉ ☎

Man From Mars—Seeks to learn ways of this planet from earth woman. Please be successful, svelte (thin), crisp professional (27-38). NJ/NYC. Phone/photo. 7080 ✉

Pretty Woman—Warm, bright professional with integrity and humor - seeks Jewish male, 55 plus. 2370 ✉ ☎

Entrepreneur—45, 5'10", 180. Likes dry wit, restaurants. Dislikes too expensive to list. Seeks very pretty lady, up to 39, nonsmoker. Note and phone. 8820 ✉

Gay White Male—55, tall, masculine and fit. Average looks. Great sense of humor. Financially and emotionally secure. Interested in theater, film, art, good conversation and the joys of NYC. My hobby is writing and I've been published. Seeking gay white male, 35-55, who is not afraid of commitments. Phone number and descriptive letter please. 7100 ✉ ☎

Next Move Is Yours—I'm a bright, funny, kindhearted Jewish attorney, 30, considered quite handsome and fit. My interests tend towards the arts - film, theater, music - and away from the trendy and pretentious. I'm well read, open-minded, athletic, and among the qualities I value in a woman are humor, sincerity and generosity of spirit. But enough about me... Photo please. 7083 ✉

Bright, Attractive, Independent—Woman, 31, who enjoys novels, Latin music, travel and all the city has to offer, seeks gentleman, 30-40, who is confident, intelligent, successful and sexy. I'd love to meet you. Photo/note. 2302 ✉

New To The Ads—Attractive, sexy male, 40, successful, offbeat. Likes dinner at eight and rock 'n' roll till dawn. Desires one special, very pretty NYC female, under 40, for lasting fun and romance. Smoker okay. Photo please. 2338 ✉ ☎

Professional Woman—With warmth, pizzazz and social consciousness, 59, seeks man with compatible qualities to share life's wonder. My contribution guaranteed. 7027 ✉

Successful, Handsome Executive—Male, Jewish, 38, witty and charming. Desires slim, pretty, bright, vivacious Jewish female, 28-35, for serious and caring relationship. 2385 ✉ ☎

Jewish Businessman—6'1", 48 years old, living in midtown, seeks female, 32-42, to enjoy each other and Manhattan. Picture requested. 2354 ✉

The Eyes Have It—The sparkling wit, shining intelligence and beauty that lasts a lifetime. Successful, creative, funny, romantic Jewish male, 33, 5'8", seeks caring, affectionate, slim and shapely, nonsmoking woman with a great sense of humor, for a lifetime together. Photo. 8826✉☎

Upbeat, Warm And Attractive—Professional Jewish woman from the Upper West Side seeking kindred spirit (38-55) for friendship, romance and commitment. 2371 ✉ ☎

Adventurous Male—30, seeks tall, buxom female. 2396 ✉ ☎

Beautiful Italian-American Educator—31 and fit, diversified interests include the arts. Seeks handsome man, 28-38, 5'8" plus, must be successful, compassionate, romantic, sincere, elegant and down-to-earth. Sense of humor a plus. Letter and photo a must. 2391 ✉

Michael Douglas Look-Alike—Honest, professional, athletic, articulate, seeks sincere, bright, shapely lady between 24-34. Photo exchanged. 2389 ✉ ☎

Entrepreneur—49, 6', 190 lbs. Loves the nature of it all. Seeks pretty and honest, caring lady under 42. Note/photo. 7056 ✉

Beautiful, Single White Female—From Spain, 31, 5'6", slim, almost a PhD, very accepting and caring, nonsmoker, seeks sweet, caring, educated, warm man (32-39). Photo appreciated. 8813 ✉ ☎

Very Shy Japanese Businessman—32, banker, seeks attractive, sexy blond who can take me to the romantic world. Let's drink sake together! Photo/phone please. 8788 ✉

No Big Whoop—This single, white Jewish male, 27, is looking for a single, white Jewish female, 21 plus, who is not only good to talk to but is interested in maybe starting a "thing". Call or write me. Let's talk. Photo. 2372 ✉ ☎

End-Of-Season Sale—Updated, traditional early 50s model, Westchester resident, white, widowed Jewish male, unencumbered, responsible, stable, sensitive, witty, eminently huggable. Free introductory demonstration for a compatible, attractive woman with a good sense of humor, low maintenance, high quality. Send note, phone and recent paint-by-number self-portrait. 2357 ✉ ☎

Witty Buxom Blond—35, seeks successful male for lasting relationship. 2365 ✉

Attractive, Upbeat, Interesting—Down-to-earth redhead who loves music, particularly jazz, travel and life in general, would like to meet quality gentleman with good sense of humor, age 48-58. Send note and photo. 2375 ✉ ☎

SEND
A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Italian-Looking But Jewish—37-year-old, successful real estate executive and accountant looking for female, 25-35, for fun, romance, love and a relationship. I enjoy tennis, the beach, travel and romantic evenings with the right person. Please send note/photo/phone. 2382 ✉ ☎

Successful, Well-Educated, Athletic—American-born Chinese, 5'10", mid 30s, honest, sincere, with a wild sense of humor - enjoys working out and a wide range of other interests. Would like to meet a genuinely sweet and intelligent woman, animal lover a plus. Phone/note/photo appreciated. 7116 ✉

40ish Female—Political consultant - seeks brainy, poly-sci male professor to share notes. POB 312, Hightstown, NJ 08520.

Biracial, Bilingual (Italian) Woman—In publishing/film, 38, seeks successful, creative De Niro type, 33-45, wanting friendship, love, marriage and kids. 2408 ✉ ☎

Secure, Retired Jewish Male—58, 5'6", smart, intelligent, sense of humor, nice-looking, emotionally aware, moderate hearing loss, separated. Seeks slim, petite, attractive Jewish woman, 50-55, warm, affectionate, independent, nonsmoker, to share friendship plus more. 7114 ✉

"It Is Now Post Time!"—What is lovelier than a relaxing lunch at big beautiful Belmont or an elegant dinner at Pegasus, Meadowlands - it's a special feeling! Slim, single, professional Jewish man, 40s, seeks a big beautiful woman, 30s through 50s, who truly enjoys a day at the track. Of course, there are other facets: theater, concerts, etc., but you've got to start somewhere. With a little luck/chemistry, this could be the start of a winning season. Please send photo/letter. 7115 ✉ ☎

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Vibrant, Attractive Brunette—Willing and ready, with all the right stuff, seeks same in a good man - 50-62. 8850 ✉ ☎

Handsome, Romantic Mensch—35, seeks pretty, vivacious Jewish female to share the season of mists with wine, music and candlelit dinners under a silvery moon. 2412 ✉

Good-Looking Black Male—35, 6'4", professional, seeking that special female who enjoys jazz, the theater, traveling, walking, talking. 8851 ✉

Not Flashy—And neither are you. I am a good-looking, 5'8", dark-haired, white Christian male with a sense of humor and a good heart. At 37, I'm a successful advertising art director who likes cycling, skiing, the outdoors, travel, kids, Monday night football and golden retrievers. I'm looking for an attractive, smart, warm, like Christian female, 28-37, with similar interests. If you're still reading, how about a note/photo/call/lunch? 7118 ✉ ☎

Attractive Widow—Financially secure, apartment on Central Park West, loves tennis, skiing, opera, country/classical music, seeks male counterpart, 56 plus, Manhattan resident, for fun times together. 2384 ✉

Warm, Loving, Affectionate—Great-looking (No Joke) Manhattan Jewish female, financially and emotionally secure, seeks her Jewish "only", 38-60 male counterpart to bring home to mom. 7094 ✉ ☎

Handsome Professional—Attentive, athletic, artistic - seeks fun, fit, funny woman with kids. Photo/note. 7105 ✉

Very Good-Looking Blond—(212), shapely, successful, 44, seeks handsome, successful blue-collar man. 2379 ✉ ☎

Charming, Feminine - Witty And Wise—If you are a gentleman who has a soft spot for an old-fashioned girl in the home and a '90s woman in the office, you are in for the best of both worlds with this 5'4" honey brunette - attractive, slender and shapely, energetic traveler, bicyclist and classical music lover. I'm caring, honest, passionate and humorous; love children and animals; enjoy music, cooking, gardening, flowers and fireplaces. Seek a man, 35-50, with professional challenge, intensity and a warm heart, for friendship, romance and wherever the "Heights" will take us. Children okay. Photo appreciated. 7095 ✉ ☎

Beautiful, Sensuous, Loving—Honest, light-eyed CT brunette, with dynamic personality, seeks lasting relationship with man who loves life and laughing. Note/phone/photo. 7063 ✉

A Special Man—26, Jewish, very good-looking, clean-cut, exceptionally bright, top MBA, articulate, genuinely nice, romantic, with great personality and warm and sincere heart, seeks attractive, equally refined woman with warmth and sense of humor. Note/photo. 2309 ✉

Clark Gable Look-Alike—(Forehead and nose) - Northern NJ Christian male, 52, 6'2", 190, would like to meet tall, pretty woman, late 30s to mid 40s. Kids in college, like outside things - tennis, sailing, messing in the garden, chasing after swinish dog, etc. - plus apres-outside. Don't smoke or drink. Photo/phone please. 7045 ✉

Female Lawyer—Youthful 37, attractive, slender Catholic Manhattanite, nonsmoker - loves skiing and travel. Seeks professional man, 33-47, with traditional values - for lifetime partner, family. Photo appreciated. 7049 ✉

Recent NYC Arrival—Irish-Catholic marketing MBA, 32, 6'4", handsome, sincere - enjoys music (jazz/soul) and sports (Giants/Rangers). Seeks partner in crime with equal measures of warmth, humor and intelligence. Note/photo. 7051 ✉

If Your Frequent Flyer Mileage—Is piling up from adventurous travel, you're athletic and can't decide between blues or opera...if you have the means and desire to enjoy life, and are a male over 40, you may want to meet your counterpart. Note/photo. 7031 ✉

Rugged Italian, 39—Good-looking, fit, animal lover, down-to-earth, entrepreneur. Seeks the same in female, 25-37. Profession unimportant. 7086 ✉ ☎

Pretty Woman Attorney—Kind, slim. Seeks kind Jewish male MD/DDS, 37-49, for happily ever after. 7033 ✉

Pretty, Petite, 28—Intelligent, blue-eyed Jewish female seeks handsome professional for fun, friendship and possibly more. 8818 ✉

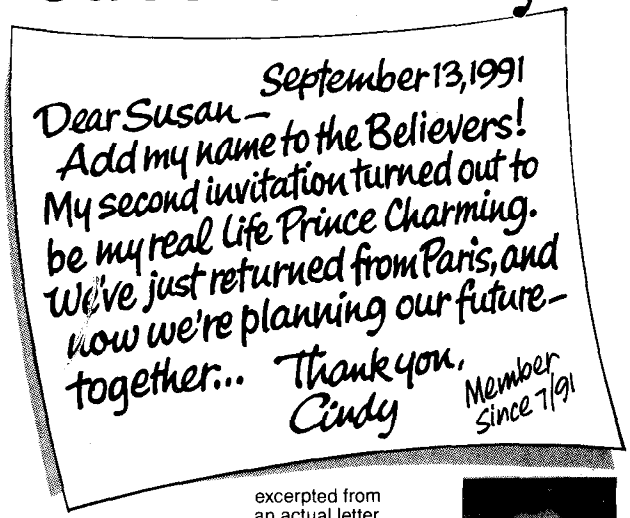
Live, Love, Laugh—Pretty, slim, sensuous woman, with intelligence, style, wit and class, seeks accomplished, successful, 53-plus man. 7059 ✉

Should I Give Up Women...—And get a puppy instead?....Or keep looking for one sane, slim, 29-plus, pretty but unpretentious woman to restore my faith? Handsome, dark, sexy but shy, Jewish, nonreligious business owner, 44, 5'7", with a casual style and varied interests. This genuinely good, loving, giving, passionate man prefers marriage to single life and is ready to try again. Recent photo a must. 2310 ✉

Successful Westchester Professional—Early 40s. Works hard/plays hard. Fast cars, fast boat, skiing in VT, travel, good food and cozy nights in front of a warm fire. Looking for intelligent, attractive woman, 25-35, with similar likes. Note/photo/phone please. 7014 ✉

Ruggedly Handsome Entrepreneur—35, seeks attractive female who feels good about herself. I enjoy photography, tennis, travel, music and romance. Make a good life even better. Photo/phone. 8825✉☎

Younger Man—Presentable, urbane, fit, slim, tall, 39. Seeks stylish, sexy, sweet older woman. 7036 ✉



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Businessman Wanted—By sharp, successful and adorable businesswoman. Your demos: attractive, creative, 38-48ish, enjoys dining, dancing and entertaining with friends. Can we hit it off? 2355 ✉ ☎

Classy Lady—51, a day person, also loves dinner and dancing, seeking someone special to share the future. 7037 ✉

If You Never Answer Personals—And you're a long-legged model type - Israeli or Sephardic gal, 26-31, with traditional values - then we should meet. I'm 5'11" with GQ looks, enjoy City life, outdoors, aerobics, dancing and deep philosophical discussions. If you're a 'head turner', with a 'good' head above your shoulders, let's get started. Photo a must! 7073 ✉

Secure, Romantic Male—Of quality in every matter. Permanently returning to NY - would love to meet a charming, attractive, slim female with a zest for life and NY, 45-50, with the objective of becoming part of the couple world. Photo and phone. 7077 ✉

Last Of The Romantics...—Fresh cut flowers, champagne, quiet out-of-the-way restaurants, sunsets... I know that somewhere out there is that special woman who wants to share all of life's offerings with me... I'm a CEO with a high energy level, who also knows how to relax... You: please be a slim, beautiful woman, 25-35, who cares about mutual respect, communication and the ability to care for and be cared for. A handwritten note and photograph guarantees a response. 7096 ✉

Tall, Slim, Good-Looking—Divorced professional man, 60, nonsmoker, whose interests are literature, music, films, museums, seeks tall, attractive lady with similar interests - Manhattan-based, with accent on the three most important C's in life: caring, communication and chemistry. Picture and note a must. 2378 ✉

Frankly Fabulous Female—Manhattan, 50's, looks, brains, class, financials - needs tall, slim, dark male with like qualities, age 55-65, please. 8843 ✉ ☎

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STRICTLY PERSONALS

Nice Jewish Guy—40, 5'8", 150, successful, attractive professional with good values and varied interests. Seeks attractive, intelligent, sincere Jewish woman, 30-37, for a good relationship leading to marriage. Photo if available. 7069 ✉ ☎

Eye-Catching—Pretty, slim Jewish female, doctor, 35, with beautiful blue eyes, seeks grown-up relationship with a funny, smart and secure, single Jewish male. Photo appreciated. 7098 ✉

Gay Professional Man-hattanite—35, Jewish, handsome, black hair, dimples. Masculine, 5'10", 160 lbs. Healthy, warm, successful, humorous, stable and secure. Truly one-of-a-kind. Seeking unattached counterpart. Send note/photo. 8835 ✉

Lady Of Color—CPA, MBA, white male, 45, 5'7" - seeks health-oriented, spiritual lady, 30-35. Note/photo please. 8836 ✉

Henry Higgins—Looking for his Eliza Doolittle. CEO looking for a young, beautiful woman who is looking for nurturing and waiting to blossom. If you are that 'diamond in the rough' and under 30, please send note/photo. 7097 ✉ ☎

Beautiful Inside And Out—Tall, divorced Christian lady, 40's, caring, sensitive, emotionally present - enjoys walking, biking, swimming, theater. Seeks male with similar qualities. Photo. 7075 ✉

Jewish Male, 31—Not a doctor nor lawyer - we can actually spend time together! I'm slim, affectionate, attentive, cute, marriage-minded. You are like me! Photo cool/letter better. 7103 ✉

Attractive Professional Man—47, seeks tall, slim, creative, reflective woman, 35-45, to share varied interests including literature, music, photography, scuba, travel. Nonsmoker. Photo. 8828 ✉

Unassuming, Communicative—Educated. Finances okay, Jewish, 50s. Seeks tall woman to 42: sexy, very fit. 7119 ✉

Gay, White Christian Female—31, blond, blue eyes, 5'7", pretty, great sense of humor, caring, casual dresser, forever in blue jeans, loves oldies and good times. Seeks same, feminine type only, age 26-34, for serious relationship. Send photo/note/phone. 7090 ✉

Cowboy At Heart—Successful, educated, worldly, diverse, enjoys NYC life. Seeks cowgirl. Have trails, horses and sunsets to share with 27-37, very attractive, creative, accomplished, slender lady with passion for horses, romance and commitment. Nonsmoker. Photo please. 8824 ✉

Man Seeks Woman—She must have lots of time and the ability to exchange her love, laughter, sharing and caring with a tall, bright man who will reciprocate. She must possess a hobo spirit, love a little dog, enjoy travel and be free to do so. 40-50, over 5'6". Workaholics need not apply. Note/photo optional. 2377 ✉ ☎

Professional, Handsome—Educated male (JFK, RBI, COD, BLT, DOA), 28 with a lust for life, seeks pretty, slim, educated female (SBLI, FDR, RSVP, FDIC, BYOB) for meaningful relationship and comparison of credentials. Photo please. 8838 ✉

One-Of-A-Kind—Good-looking, musically creative, slim, 6'1", professional Jewish male, 40, with a warm personality and clever wit. Interested in meeting one-of-a-kind, bright and dynamic female, 30-37, with diverse interests. Note/photo/phone please. 7106 ✉

Attractive, Central NJ Female—45, single parent, Orthodox Christian who loves theater, concerts and the countryside, would like to meet nonsmoking gentleman, 40-50, who likes Spanish music, Middle Eastern food, Russian folk dances and loves to laugh. Note/photo appreciated. 2368 ✉

Handsome, Athletic, Passionate—Very successful, highly-educated Jewish businessman, Manhattanite, mid 30s. Seeks first class lady, 24-32, of great beauty, brains and heart - for long-term relationship. Photo. 8831 ✉ ☎

Delicious, Beautiful, European—Sexy and educated Manhattanite girl, 40s, wants handsome, tall, successful, nonsmoker, high-energy, passionate man forever. 7104 ✉

Attractive Single Male—Professional, Jewish, 39, 5'6", slim, in great shape. Looking to share it all - love, romance, marriage, with a special compassionate woman. Photo and phone please. 2344 ✉

I Want To Get Married!—Are you a single Jewish woman, 18-27, who is adventurous and a bit daring? Are you voluptuous and pear-shaped? Do you want children and a traditional Jewish family? Then, a life of luxury, sensuality and excitement can be yours with this dynamic, wealthy, 31-year-old, Jewish-Australian business tycoon. 8829 ✉

Gay Woman—44, tall, attractive, classical musician, nonsmoker - loves travel, skiing, arts, food/wine. Photo. 8832 ✉ ☎

Are You Ready—For a loving romantic partnership with a really mellow, bright, successful, handsome executive? I'm sports, culture, city and country home-oriented. Also youthfully middle-aged. If you too are a youthful, under-57, slim, nonsmoking, sensuous, really attractive, up person, ready for this partnership - let's meet! Simply send a recent clear photo and short bio. 2373 ✉

We Met In Our Dreams—Now let's meet at Maxim's. In my dreams you are over 5'2", under 35, very pretty, zany and bright. Your most recent photo and note will assure, at least, a pleasant conversation. 2329 ✉

Make Me A Father—After we're married. Attorney - Jewish, 39, sincere - seeks counterpart, 25-37. Photo. 7111 ✉ ☎

Gay Male—Attractive 52-year-old - looks younger, preppie, well-employed in advertising, seeks same. My interests are theater, film, travel and gardening. I'm HIV-positive, you positive or negative. Must be fun-loving, responsible and willing to work on a relationship, therapy a plus. 2340 ✉

Gay Man—40's, genuinely nice guy, handsome Italian-American professional. Seeks stable, healthy man's man with morals, who enjoys traveling, romantic weekends and the NY Yankees. Note/photo/phone replies only to: POB 82, Colonia, NJ 07067-0082.

Someone To Share Dreams With—Very pretty and sexy, bright, blue-eyed Jewish female - likes classic rock/blues/jazz, sports, is adventurous and a really nice person. Seeks one special, very attractive, successful man, 37 plus, for fun, romance, happily ever after. Photo please. 2342 ✉

Wined And Dined—Professional male, 27, 5'11", 175 lbs, blond hair, blue eyes, seeks female, 21-30. Send photo. 2405 ✉

Unpretentious, Passionate, Intelligent—Very pretty Jewish professional, 41, divorced, no kids. Introspective, romantic, playful, giving, affectionate, sometimes shy, always curious - would like to meet a caring, sincere, witty, attractive, smart and emotionally mature man - for love, marriage and more. 7067 ✉

Former GQ Model—I'm 6', 180 lbs/bodybuilder. I have black hair and blue eyes. I'm successful, an Ivy grad and Mensa member. I'm always happy and have a deep mind. I'm genuine, compassionate, energetic and fun. I'm 30 and Jewish, though not religious. I would love to hear from my one-in-a-million female counterpart - who has all the same qualities and who especially has pure intentions in life. Please respond only if you already know you are her (photo necessary for response). 7107 ✉

Ready, Willing And Able—To meet the woman of my dreams. Good-looking Jewish male, 36, seeks an intelligent, beautiful woman with a sense of humor, so we both may enjoy the city, country, travel, sports and each other. Photo a must. 2341 ✉ ☎

Intelligent, Creative Beauty—With European style, tall, long-legged, in great shape, long auburn hair, pretty smile. Multi-interests, multi-careers, successful, literate, very kind and caring. Seeks man (35-45), enlightened and very intelligent - who is open to living abroad, a home by the sea, having children. 8844 ✉

Top Of The Line—Jewish female exec, 36, 5'6", highly successful, affluent, fit, with looks, style, brains and character, seeks tall male with no kids, under 43, with the same qualities as I have. 2393 ✉

Extraordinary Gentleman—Intelligent, dynamic, handsome, athletic, honest, extremely fit, corporate owner, high energy, young 50, 6'1", 175, self-confident, Wasp, good sense of humor, loves kids, very selective. Seeks independent, bright, slim, very attractive, energetic, self-assured, 35-42, 5'6" or over, physically fit, semi-sane, NYC/CT, nonsmoking, all-American lady. Looking for more than a date or dinner partner. Looking for a quality lady whose business reflects a spontaneous life style, to share my active, zany, sun-filled, extravagant life. If you are as hesitant to answer this ad as I was to place it, let's get together. Please send brief bio/phone. Recent photo a must. 2358 ✉

Pretty, Green-Eyed Lady—40, 5'5", slender. Seeks witty, handsome gentleman (38-50) - to share life's delights, to warm cold winter nights. 8827 ✉ ☎

Life Goes Better With Love—Beautiful (inside and out), artistic woman, 40, NYC, warm, caring, romantic, fit, unencumbered, seeks gentleman with similar qualities for a happily-ever-after relationship. Letter/phone/photo appreciated. 2394 ✉

Affectionate, Marriage-Minded—Sincere Jewish MD, 5'8", in good physical condition, looking for a professional, stable, easygoing, slim woman with a positive outlook, 28-33. 2352 ✉

I'm Neither Rich Nor A Model—But I do okay and look just fine. At age 40, I'm looking for that certain lady. You are 30-40, love the beach and Sunday mornings and your mother wonders why you haven't brought home a lawyer. Let's start with a drink. Photo please. 2347 ✉

Do You Want The Royal Treatment?—I'll treat you like a king if you treat me like a queen. I have a wonderful life style. Very attractive, slim, intelligent, stylish, accomplished brunette needs someone to share all the fun things in life with. Must be tall, good-looking, positive thinker, financially secure (as I am), and mainly a mensch between 50 and 62. Photo and note. 2407 ✉ ☎

Successful And Handsome—Middle-aged businessman, 6', athletic, seeks the companionship of a pretty woman, 35-45, for a warm and loving relationship. Recent photo and note. 7072 ✉

Let Me Bake—My way into your heart. Food writer/professional baker, 30s, 5'3", pretty, vivacious, fit - seeks wise, warm, witty guy who thrives on the city but loves the outdoors. Photo appreciated. 2349 ✉

Beautiful, Brilliant, Exciting—Witty, sophisticated, charming, sensuous NJ woman - looking for a Jewish man, 45-60, to humor her when she's feeling this way. Photo/phone please. 2348 ✉

Financially Secure—Professional gentleman who travels to city often seeks lady, 30-45, for dinner and theater companion. Interests are varied as the sunsets - rock to Bach, pizza to caviar, beer to Dom Perignon, blonds to brunettes. Long-term relationship a possibility. 2350 ✉

Handsome Judge—49, athletic, slim, intellectual, interested in the arts. Seeks beautiful, slim Jewish professional, 30-43, with similar interests, for serious relationship. Photo/note/phone. 7091 ✉

Lively, Lovely Artist—Seeks warm, fit, imaginative, literate, nonsmoking NYC man, 44-55 - enjoys Matisse, Beethoven, selfhood, closeness. Photo. 2416 ✉ ☎

Elegant, Intuitive, Pretty—Brunette lady, financially secure, wishes to meet educated, well-established, fit, nonsmoking, kind man, 42-55. Photo. 2353 ✉

Italian Male—Without an Italian temper. NJ professional, 31, 6'2", 200, ruggedly good-looking. I desire to share romanticism, vacations, movies, dining, working out and music with my significant other who is 24-34, sensual, secure, witty, attractive, with a slim to average build. Note/phone/photo a must. 2356 ✉

No Bungee Jumping—But will try anything once. Divorced male, 41, warm, sincere, fun-loving. Likes movies, sports and good conversation - looking for same for love and companionship. 7082 ✉

Endangered Species—Zany but dependable blond, 37, shy in captivity but fun-loving in the wild. My known habits include skiing, golf, opera and City weekends. Seek tall, handsome Christian man to share my habitat. Note/photo. 7092 ✉

Gay White Male—42, short, distinguished, successful, elegant, fun-loving guy with a great body and a Woody Allen sensibility, is looking for perfection! (Can you imagine a male counterpart to Mia?) 20-30 with joie de vivre, a great sense of humor, sensual face with a well-kept body. Must be nonsmoker. Descriptive letter and photo please. 2397 ✉

Searching And Seeking—For a singularly special older woman with style, class and the earnest desire to experience all of life's amenities and adventures with equally classy, financially secure, free-spirited professional, 38, with many diversified interests. Photo/phone. 8854 ✉

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STRICTLY PERSONALS

High Heels And Sneakers—Extremely pretty, petite woman, 39, successful, fun-loving, romantic Manhattanite - seeks outgoing, handsome, sincere Jewish professional with great sense of humor. Photo and note. 8841 ✉

Handsome Retired Lawyer—Financially secure, working on second career as an actor; divorced, 6', 180 lbs, brown hair; 60ish. Likes tennis, racquetball, fun, reading, conversation, theater, movies, city and country. Humorous, affectionate, gentle, understanding, nonsmoker, nonreligious. Seeks slim, humorous, understanding, educated woman around 5'6" or 5'7". Recent photo/note. 2362 ✉

Handsome, Successful Doctor—51, Jewish, warm, sensitive, sensuous, athletic, loves all the fun things of life. Looking for that special lady - thin, beautiful, intelligent, with zest for life. Note/photo 2374 ✉

Let Me Be Your Music—You're beautiful, warm, classy, open, confident, 29-39, and looking for a command relationship. I'm giving, warm, successful, handsome, smart, 6', 50, fit, fun and looking for intimacy, passion and commitment with that special woman. Note/phone/photo a must. 2403 ✉

Sophisticated Lady—Sexy, sultry, svelte, world traveler, living well in Los Angeles, seeks brilliant, successful, dynamic, sweet, caring man, 45 plus. (Bicoastal okay.) 7117 ✉

Lovely LI Lawyer—Exceptionally attractive, bright, vibrant, cultured, compassionate, cosmopolitan, unpretentious, young 49, seeks kind, secure man of intelligence, accomplishment, warmth, integrity and humor. 2398 ✉

Warm, Caring Gentleman—With traditional values, seeks prominent partner for romantic dinners, stimulating conversations, Hamptons sunsets. Interests: tennis, antiquing, investing. No response without photo. 8849 ✉

Off The Bell Curve—Intellectual Harvard/Stanford man, 36, sophisticated, world-traveled, accomplished in arts, liberal, nonpretentious (really), good-looking and fit (really!), seeks similar off-the-bell-curve woman. European a plus. Photo a must. 2369 ✉

To That—"Handsome, charming, successful, early 60s widower", I'm your female counterpart with the attributes you seek. Note/photo please. 7120 ✉

Classy, Romantic—Happy, honest, outgoing, slender, attractive, educated female, 28, 5'7", (914), humorous, with numerous interests including gourmet cooking and tennis. Searching for a stable, marriage-minded, single professional male, 6', 30s, trim, athletic, witty and romantic, who enjoys tennis, candlelit dinners, NYC. Photo. 7113 ✉

Handsome, Sensitive, Caring—6'3", 55, PhD, blue eyes, seeks attractive woman to share life, love, dancing, laughs, conversation, movies, books, fitness. Note and photo. 7112 ✉

Gay Woman—39, feminine, attractive, PhD, unpretentious. Seeks feminine, attractive woman, age 35-50, for meaningful relationship. Send note. 2392 ✉

Look No Further—Warm, funny, 36, 5'11", Jewish, Wall Street male - enjoys movies, dancing, fall foliage. Seeks sweet but playful female. Phone/photo. 2346 ✉

A Financially Secure Man—Who lives on the upper east side of NY wants to meet a thin Jewish woman, to age 57. I'm in my mid 60s and have a slight disability. Photo if available/note/phone. 7038 ✉

Music Biz Cutie—Loves outdoor activities, seeks an "emotional rescue" with attractive, hip, 30something, Jewish professional male willing to give up that "last worthless evening". Send photo. 2414 ✉

World Traveler Returns—Eclectic VP, Italian, 32, body and mind superb, for elegant, slim, special lady, 20s-30s. Photo for photo. 8834 ✉

Attractive Movie Exec—Whose loves include "Lucy" to New Orleans Jazz Festival, seeks a "Wonder Life" with handsome, 30-40something white professional who can "Romance The Stone" and still be the "King Of Comedy". Exploding shoes optional. Photo/phone. 8853 ✉

Are You A Woman, 32-42—Interested in holistic healing, the country, quiet moments, melting, Eastern spirituality and heartfelt intimacy? This open-hearted, manly, playful, sensuous, in-shape, PhD psychotherapist awaits your note/photo/phone. NY/NJ. 2415 ✉

Mr. Right—Gentle, witty, loyal, seeks single Jewish female - sharp, foxy, good-natured, under 5'3", less than 110 lbs, age 21-36. POB 397, Island Park, NY 11558

Gay White Female—54, smoker, seeks feminine, gay white female, sober partner, down-to-earth, 47 plus, to jump-start my heart. If you are the soft, romantic type, I'm interested in exploring a friendship that could lead to a permanent relationship. Please respond with note. 8823 ✉

Manhattan Beauty Seeks Partner—I'm looking for a very unusual and remarkable man; one who rarely, if ever, answers ads; someone who is extremely successful (financially and professionally), psychologically secure, refined, complex, funny and curious, warm and empathetic, well-educated, world-traveled, handsome, in his 50s. In return, you'll find that I'm usually called stunning, petite, slim, well-educated, successful (professionally and financially), funny - someone mischievous and very sensual. My nature is warm and genuine. I love life, my family and friends. Looking for a loving relationship. Note, photo and phone a must. 2359 ✉

Successful, Athletic Executive—Divorced male, mid 40s, 5'10", seeking slim, vivacious woman, both beautiful on inside and out, to share romantic times, sporting events and a lifetime of romance, 30-40. Photo/note essential. 8855 ✉

19-Year-Old Creative Entrepreneur—In film/TV - mature, smart, cute. Seeking cute female "yuppie", 25-35. 8830 ✉

Good-Looking Italian—GQish look, 28-year-old artist, educated in NY, very involved in making art, seeks woman, 35-?, secure, into art world. 2399 ✉

Slightly Wicked—But good most of the time. Very attractive, slender Jewish woman, with long hair and a pretty smile; affectionate, fun-loving. Seeks Jewish man (38-48) for everlasting romance. 7093 ✉

Looking For A Friend And...—Flirtatious, fun-loving woman, 38, 5'1", weight lifter, wants to meet a successful, athletic man, 35-42, to share workouts, intimacies and a lifetime of love. Photo please. 8845 ✉

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 716

BY MARY ANN MADDEN

LA COSTA NOSTRA—literally "Our Spring"; well-known Sicilian spa.
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Above, Imports. Competitors are invited to supply the name and a brief definition of a business or product of foreign extraction.

Results of Competition 713, in which you were asked to invent a book title destined for mortality.

Report: In a snake-and-mongoose way, some of these titles (the Sean Young, for example) might attract a person. Or not, of course. Depending. We were blessed with duplicated names/titles. Most derived from current, ah, affairs. Clarence Thomas. Jeffrey Dahmer. Don King. Father Warren Beatty. Clark Clifford. Elvis. Father Hugh Hefner. John Sununu. Elizabeth Taylor. Father Jack Nicholson. Milli Vanilli and Neil Bush; separate stories, actually.
Titles: "Ethics and You"—Alfonse D'Amato. "Eniwetok"—James Michener. And "Leave Her to Beaver: Unpublished Results of *New York* Magazine Competitions." Not a moment too soon, either.

First Prizes of two-year subscriptions to "New York" to:

ME: STORIES OF MY LIFE
—Kathie Lee Gifford
Ben Morgan, Palo Alto, Calif.

THE SALOMON BROTHERS BOOK OF BROKERS' BLOOPERS AND PRACTICAL JOKES
James W. Penha, Staten Island

SHUT UP AND BE POPULAR
William A. Gillespie, Adelaide, So. Australia

Runner-up Prizes of one-year subcriptions to "New York" to:

A CHILD'S GUIDE TO REVENGE
A. C. McShade, Pittsburgh, Pa.

I, CATWOMAN—Sean Young
Lisa Mowry, Decatur, Ga.

THE JOE ALLEN COOKBOOK
Jay Tischenkel, Beech Mountain, N.C.

And Honorable Mention to:

THE WENDY SYNDROME: WOMEN WHO LOVE MEN WHO LOVE OTHER MEN WHO MISS THEIR MOTHERS
Elaine Caldwell, Staten Island

THE TROPHY WIVES' HANDBOOK
Patricia Mims, Minneapolis, Minn.

HOW TO HIRE A HIT MAN: WHEN SUICIDE FAILS
John Blumenthal, Rye, N.Y.

DRESSING FOR A COUP—Calvin Klein
Frieda H. Morgenstern, San Diego, Calif.

HOW TO BE YOUR OWN BEST FRIEND—Salman Rushdie
Rose-Marie Brandwein, Brooklyn

TAXABLE INCOME YOU MAY HAVE OVERLOOKED
Charles Lubetkin, Springfield, N.J.

SOCIAL AND POLITICAL ORIGINS OF COMEDY—Jerry Lewis
Frieda Goldman, New Rochelle, N.Y.
similarly: Tom Louis, Dobbs Ferry, N.Y.

MADCAP MODERATOR: THE JOHN MCLAUGHLIN STORY
Joe Cusatis, Peekskill, N.Y.

WHEN YOU'RE COOKING FOR A MOB—Nina Castellano
Susan Moloney, West Milford, N.J.

THE GENTILER WAY TO CHUTSPER—Louis Auchincloss
David Yarnell, Los Angeles, Calif.

THE POP-UP BOOK OF BEDCLOTHES
Mark Levin, N.Y.C.

THE HAPSBURG LIP: ADVENTURES IN PHYSIOGNOMY
O. M. Neshamkin, M.D., N.Y.C.

MOTHER TERESA: AN UNAUTHORIZED BIOGRAPHY—Kitty Kelley
Neil Atkinson, N.Y.C.

THE JANIS IAN JOKE BOOK
Emily Brown Shields, Long Island City, N.Y.

WHO'S AFRAID OF PHILISTINE INTELLECTUALS?
Bob Digby, New Haven, Conn.

THE BIG BOOK OF CELLULITE
Steve Herskovitz, Bristol, Conn.

CROSS THE THRESHOLD OF PAIN
Jackie Mundy, Philadelphia, Pa.

DANNY BOY—Marilyn Quayle
Louise Jackson, Fall River, Mass.

MAGDA LUPESCU: VOL. I, THE FORMATIVE YEARS
Tom Lester, W. Los Angeles, Calif.

THE BIMBO BOOK
Judy Simkow, University Heights, Ohio

WHY I SAID "YES": A CHANNELING INTERVIEW WITH THE BLESSED VIRGIN
Chris Schulte, Santa Monica, Calif.

THE ALICE B. TOKLAS SONGBOOK
Mark Swenson, Los Angeles, Calif.

WHERE IT HURTS: HOW TO DESCRIBE OVER 1,000 COMMON SYMPTOMS
Bernard Sansetre, Washington, D.C.

SHEEP MAY SAFELY GRAZE YOUR RUG—James Herriott
Bob Walser, Minneapolis, Minn.

THAT'S A MOREY: MY LIFE—Morey Amsterdam
Janet Lane, Jamaica Plain, Mass.

THE POP-UP BOOK OF BASEBALL
Len Elliott, Auburn, Wash.

HOW I HAD NOTHING TO DO WITH THE MOVIE: BUT WHAT I THINK ANYWAY—Tom Wolfe
Barbara Jerome, Oakdale, Pa.

TIPTOE WITH ME—Tiny Tim
Patricia O. Simmons, Louisville, Ky.

OH, THERE'S WALDO
Camille Calman, N.Y.C.

HOW TO SPEAK LIKE A GENTILE (BUT WHO'D WANT TO?)—Jackie Mason
Richard Planck, E. Grand Rapids, Mich.

A CHILD'S HISTORY OF METAPHYSICS
Frank Rowe, Brooklyn

WALTER KEANE: THE TEARDROP COLLECTION
Naomi Freeman, Shaker Heights, Ohio

WHOSE UNDERWEAR IS UNDER THERE? B.V.D.'S TO CALVIN KLEIN, ILLUSTRATED
Lucy Porter, Madison, N.J.

YOU'LL NEVER WANT TO EAT LUNCH IN THIS TOWN AGAIN—THE RESTAURANTS OF LIVERPOOL
Bob Bradford, Clearwater, Fla.

COUNTERMEASURES AND ANTIDOTES: A COMPANION VOLUME—Derek Humphrey
Andrew Schulman, N.Y.C.

A RAGE IN GREENWICH—Martha Stewart
Rachel Rigolino, Highland, N.Y.
sp. ment.: W. L. Bennett, Muskegon, Mich.

ADULT CHILDREN OF WOMEN WHO LOVE MEN WHO KILL
Barbara Rosens, W. Bloomfield, Mich.

SOUNDS OF SILENCE: THE ART OF THE MIME
Jerry Hill, Los Angeles, Calif.

BABY'S FIRST BOOK OF FIBEROPTICS
Viktor Blume, Sayville, N.Y.

ENJOY BOOKS LONGER THROUGH SLOW READING TECHNIQUES
Norma Agnew, Braddock, Pa.

THE ALL-UNIVERSITY BIASED SPEAKERS' GUIDE: TENURED PROFESSORS AND INDIVIDUAL PREJUDICE
Physics Bldg., SUNY, Albany, N.Y.

AFTER KIERKEGAARD—Woody Allen
Martha W. Berzon, Deerfield, Ill.

SANTA & SATAN: DIFFERENT NAMES BUT SPELLED WITH THE SAME LETTERS, by Geraldo Rivera
Margaret Corrado, Waterford, Va.

FATHER NEVER SNEEZED—A FAMILY REMEMBRANCE
Stacey Heller, Howard Beach, N.Y.

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THE WILLIE HORTON DESK CALENDAR
Tippi Gibson-Nash, Dedham, Mass.

WHO AM I?—Ronald Reagan
Ellen Doonbief, Cherry Hill, N.J.

MONSTER PHOBIA AND HOW TO OVERCOME IT
Ted Berkelmann, Bronx

COMPUTER AEROBICS
J. Bickart, Washington, D.C.

SWEET ROSIE—Tom Arnold
Elisa Falciglia, Reston, Va.
sp. ment.: Ed Jaffe, Freeport, N.Y.

IGPAY ATINLAY IMPLIFIEDSAY
Phoebe Stephenson, Piscataway, N.J.

SEX—A VIABLE ALTERNATIVE TO CELIBACY
Sid Rothenberg, Whitestone, N.Y.

JOSEPH P. KENNEDY: PATRIOT OR POLITICAL OPPORTUNIST?—Arnold Schwarzenegger
Anita Planck,
East Grand Rapids, Mich.

DO NOT RESUSCITATE: HOW TO HOLD ON WHILE LETTING GO
Tony Reeder, Brigham City, Utah

THE REAL JOHN HUGHES
Michael Gould, Studio City, Calif.
sp. ment.: Gerald Jay Levy, N.Y.C.

COOKING WITH BUTTER, EGGS, AND CREAM
Martin Blume, Sayville, N.Y.

JONATHAN LIVINGSTON SEAGULL JR.
Al Baltz, Salem, N.Y.
similarly: Warren Charles,
Middletown, N.Y.

FLY FREE OR DIE: THE NEW HAMPSHIRE YEARS—John Sununu
Chris Doyle, Burke, Va.

IS YOUR TODDLER STANFORD MATERIAL?
Adele Moloney, West Milford, N.J.

CIRCUS OF THE STARS: BEHIND THE SCENES
Gary Socol, Los Angeles, Calif.

IF YOU BUILD IT THEY WILL COME—Jimmy Hoffa
Mike Dooley, Seattle, Wash.

POWER TANTRUMS
Karen Bracey, Burke, Va.

TALK IN YOUR SLEEP IN FRENCH
Tom Starzl, Beverly Hills, Calif.

I LOVE A PARADE—Al Sharpton
David Obel, Bronx

VOTERS' GUIDE TO THE 1992 PRESIDENTIAL CANDIDATES
Steven Scher, Bronx

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 716, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by October 11. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the November 4 issue. Out-of-town postmarks are given three days' grace.

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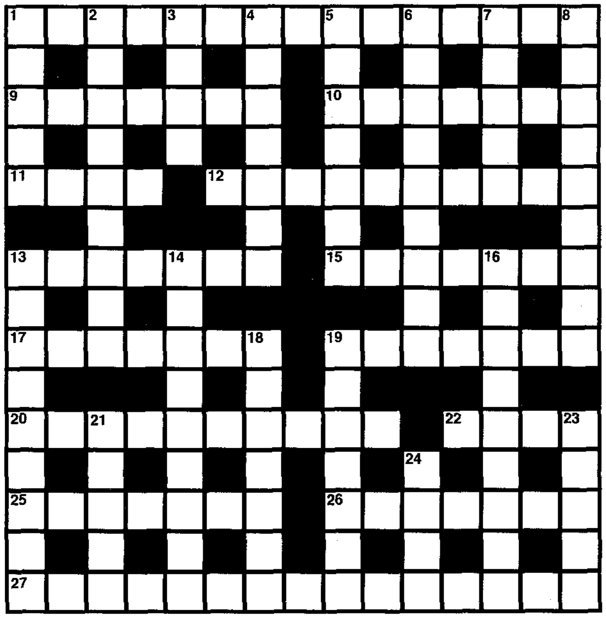
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Make irate nation meet queen. (5,10)
9 Dealer for two people. (7)
10 Small cavities made by animals round a river. (7)
11 Team put in as central line. (4)
12 Patron backs restaurant situated between two mountains. (10)
13 The fruit-stone is placed with a final word. (7)
15 Town which holds victory celebration in its centre. (7)
17 Distributed coal in a part of Greece. (7)
19 Oiled as in strong desire. (7)
20 Commercial could make me cause irritation if there were no inclination. (10)
22 Man born for the grave. (4)
25 He devastates a grave spoilt by an artist. (7)
26 Obstructs supply of goodies. (7)
27 Let England share broadcast opera. (6,3,6)



DOWN

1 Doctor tea or coffee. (5)
2 I care awfully about a catalogue being accurate. (9)
3 Trees have a point on the railway. (4)
4 Material which makes a woman enthusiastic. (7)
5 Birds find their victims in a circle on the ship. (7)
6 Muses are about to trace rotten fruit. (9)
7 Entertainment in theatre attracts audiences. (5)
8 Wayward sinner he'd put in a holy place. (9)
13 An ancient official has some distance to walk. (9)
14 Meaning to become a writer. (9)
16 Love to make a home beneath a vessel although it is insincere. (9)
18 Place in America which is like one mountain in a whole continent. (7)
19 Knight possessed by a festival. (7)
21 The cowardly are caught by this bird. (5)
23 Plant comes second in a small piece of wood. (5)
24 River which makes a strange article turn up. (4)

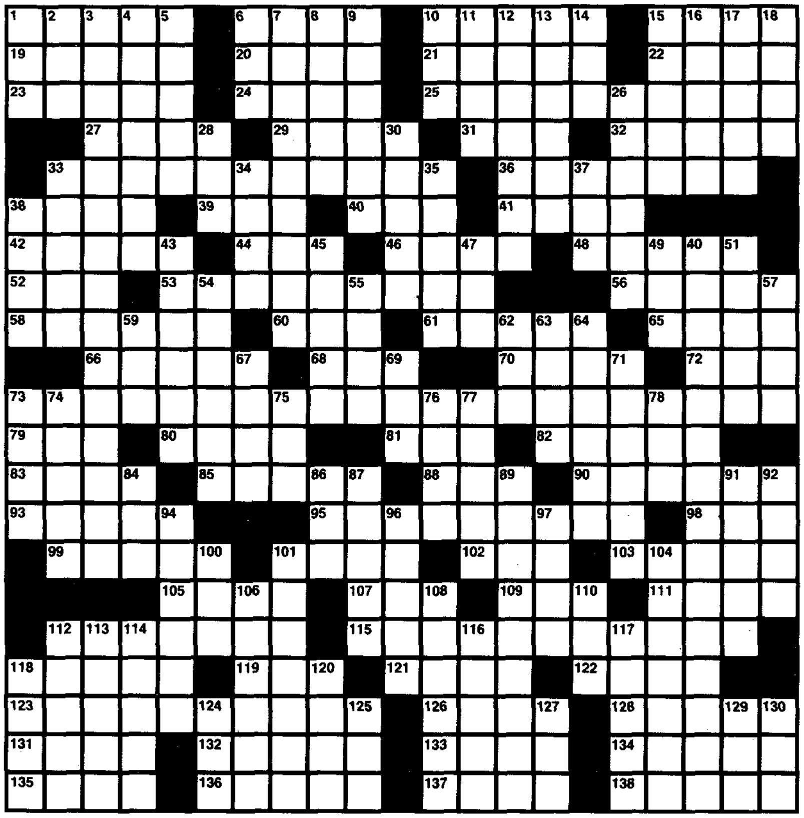
'ARTHUR! ARTHUR!': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Kostelanetz
6 Ruler demarcation
10 Writer Dinesen, et al.
15 Tub ritual
19 Lollobrigida's compatriot
20 Office cabinet
21 —— Lama
22 Draft classification
23 Tibet's capital
24 Operatic prince
25 Publisher Arthur
27 Unable to speak
29 Onstage showoffs
31 Arthur Hill's zodiac sign
32 Fake a punch
33 Arthur
36 TV Arthur
38 German oldster
39 2050, to Caesar
40 Shipment from China
41 Renaissance ruler of Ferrara
42 "You —— mouthful!"
44 Balloon filler
46 Gung ho
48 Oodles
52 Revenue agcy.
53 Rock star Arthur
56 Teamster's vehicle
58 Hale the patriot
60 Scottish uncle
61 Arthur Goldberg's Secretariat
65 Adams who wed Kovacs
66 Outboard, for one
68 Junior gulf
70 —— for one's money
72 Cambodian leader, with 79-Across
73 Arthur
79 See 72-Across
80 Golfer Ballesteros
81 Restorative resort
82 Like an arbor
83 Small land mass
85 Harpoon
88 Needle aperture
90 He cameth before the refrigerator
93 Adolescents
95 Italian Arthur
98 UK award
99 Cereal-plant blight
101 Splinter group
102 U-boat
103 Downtown lights
105 Skillful
107 Krazy ——
109 Part of an hr.
111 Suffixes for dent and vent
112 Conductor Arthur
115 Historian Arthur
118 "—— New York"
119 Trygve's successor
121 Class-ring inscription
122 Hamburger meat
123 Author Arthur
126 Thailand, once
128 Shoot from ambush
131 Poet's Ireland
132 In a spin
133 Division word
134 Mosaic worker
135 Resinous substances
136 Walks through water
137 Future plant
138 Arena prelims

DOWN

1 Everyone
2 Japanese theater opus
3 Arthur
4 Took up again
5 Maternally related
6 "—— Had a Hammer"
7 Doings after dark
8 Dagger's go-with
9 Loner
10 GI's tags
11 Literature Nobelist Bellow
12 Stated without proof
13 Hummers' instruments
14 Bro or sis
15 Termite, e.g.
16 Actress Dickinson
17 Kind of bopper
18 Rodgers's collaborator
26 Cause's partner
28 Endangered tree
30 Stealthy one
33 "It" girl Bow
34 "Rubaiyat" poet
35 Judge's mallet
37 Ailment at AA
38 What it is to tell a lie
43 Playing marbles
45 Dance for Cugat
47 Pier gp.
49 "We —— the World"
50 "Arthur"
51 Heir apparent
54 Battery terminals
55 Tidy
57 Canterbury's county
59 On a winning streak
62 Something to tend
63 Bauxite, galena, etc.
64 Fools do it, in a song
67 Invitation abbr.
69 Toady's reply
71 Nicotinic acid
73 Part of BTU
74 "Long time, ——"
75 Shirt with a message
76 Risky trading, for short
77 —— you go (remit as used)
78 Ike's monogram
84 The queen's lang.
86 Quelled the appetite
87 Diamonds: slang
89 Count one by one
91 Mammy Yokum's boy
92 Famed Fed
94 Soaked through
96 Keach of films
97 Sacred bird of Egypt
100 —— Aviv
101 Wandered off
104 Empress of France
106 Soft felt hat
108 Research dissertation
110 Pen point
112 Fauna's companion
113 Architecture style
114 Maurice or Dale
116 Singer Cleo
117 Hornets' homes
118 Abbr. in Reykjavik
120 Choristers' club
124 Crow's kin
125 Overhead RRs
127 Trendy
129 Louvre-annex architect
130 Hesitant sounds



Solutions to last week's puzzles appear on page 141

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THE MARKET INFO NEWS
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SOFT PACK
Carlton
CARLTON IS LOWEST
MENTHOL
TAR 1 mg
NICOTINE 0.1 mg
Durable Goods

Stocks go up. Stocks go down. But one thing is sure...

U.S. Gov't. Test Method confirms of all king soft packs:

Carlton is lowest.

With a taste that's right.

BY WILLIAM J. SMITH

MFORD, CT.—The first ON product was introduced in 1964 and has been in the fore- of the Ultra Low Tar category ever since. Today, CARLTON is America's best selling Ultra Low Tar brand with ten styles available.

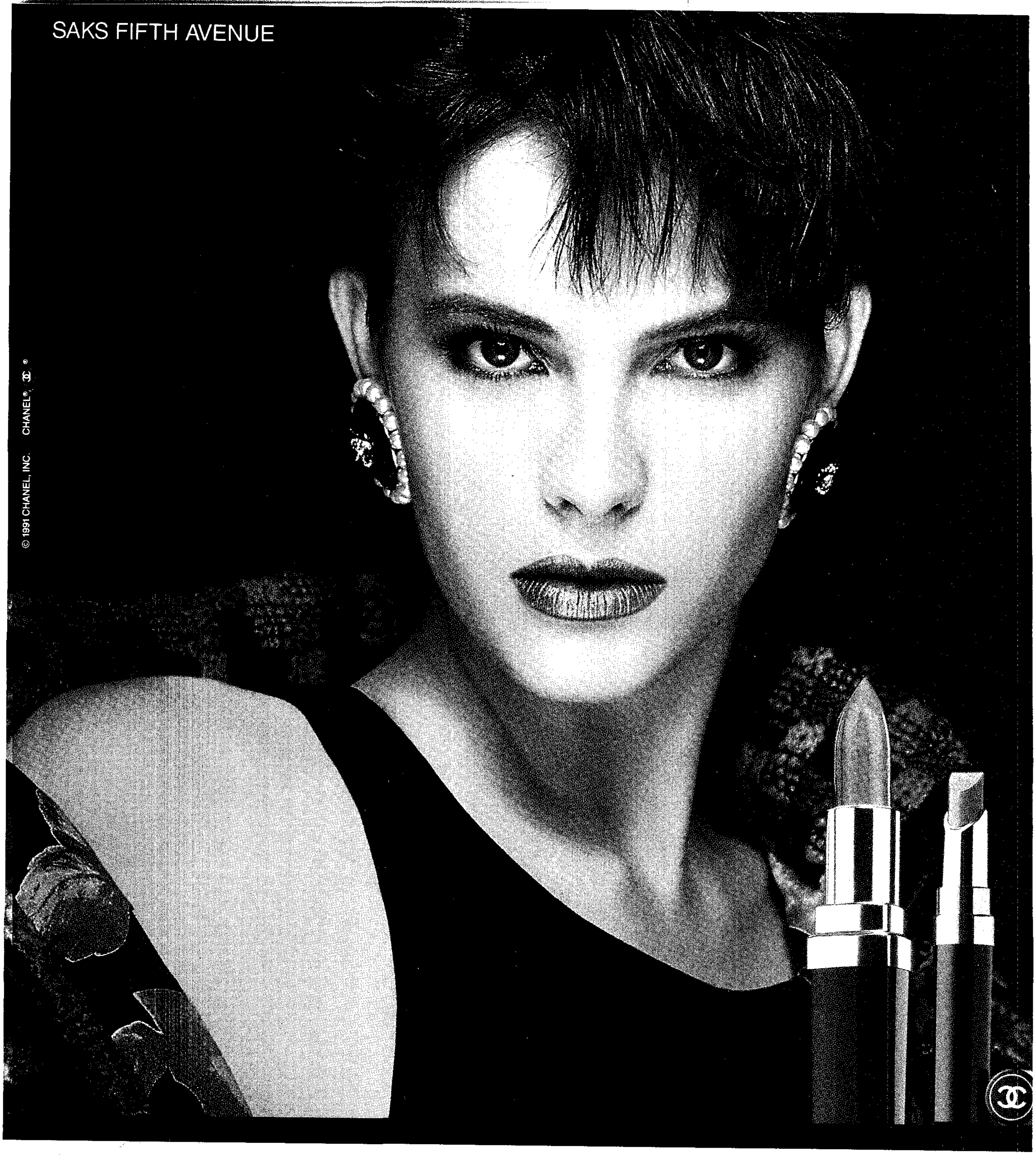
The U.S. Government test method confirms that of all King Soft Packs, CARLTON is lowest in tar and nicotine.

If you are a smoker 21 years of age or older and wish to be added to the CARLTON mailing list, please send your name, address and brand smoked to William J. Smith at The American Tobacco Company in Stamford, CT 06904.

1 mg. tar
0.1 mg. nic.

1 mg. "tar", 0.1 mg. nicotine
av. per cigarette by FTC method.

SURGEON GENERAL'S WARNING: Quitting Smoking Now Greatly Reduces Serious Risks to Your Health.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THE INFALLIBLE SYSTEM FOR SELECTING THE MOST FLATTERING MAKEUP
TO COORDINATE WITH YOUR NATURAL COLOURING AND WARDROBE.